The Bookman

"I am a Bookman."—*James Russell Lowell.*

No. 27. Vol. V. DECEMBER, 1893. Price Sixpence.

NOTICES.

All communications intended for the Editor must be addressed to the Editor *of* The Bookman, 27, Paternoster Row, London, E.C. *at latest by the 20th of each month—if possible earlier.*

No unused communications will be returned whether stamps are enclosed for that purpose or not, and to this rule we can make no exception.

All new books sent for review will receive notice, long or short, in the succeeding number. Thus all books received before the 15th *of* December *will be noticed in the* January *number; books received subsequently and up to the* 15th January, *in the* February *number.*

NEWS NOTES.

Owing to the necessity of our going to press early, we have had, to our regret, to omit in our illustrated supplement notices of some of the most notable books of the season. Messrs. Macmillan's editions of Miss Rossetti's 'Goblin Market,' illustrated by Mr. Housman, of Miss Mitford's 'Our Village,' illustrated by Mr. Hugh Thomson, and of 'Rip Van Winkle,' illustrated by Mr. Boughton, may be mentioned among those of which we should have liked to have given illustrated notices had it been possible. We hope to do so in our January number.

Mr. J. M. Barrie has undertaken to prepare introductory essays for an edition of the Waverley Novels, which is to be published by Messrs. Hodder and Stoughton. The issue will be commenced next year.

Messrs. Smith, Elder and Co. are reported to have purchased the entire copyright of Dr. Conan Doyle's new historical novel for a large sum, amounting to several thousands of pounds.

Mr. Geo. Newnes contemplates issuing what will practically be an American edition of the *Strand*. We presume the English portraits will be omitted, and that other alterations will be made to suit the taste of the American public. The new venture will, we hear, be called the *Ten-cent Magazine*.

Maurice Maeterlinck has been studying the mystics, and has written a beautiful introduction to the works of the Flemish writer Ruysbroek. By arrangement with M. Maeterlinck, the essay, along with selections from Ruysbroek, will be published by Messrs. Hodder and Stoughton.

Up to Saturday, the 11th, 170,000 copies of the first number of *To-day* had been sold, and the printers were then still working off the paper as fast as the machines would go. We hear that the paper and printing of the first number were not up to promises, and that both will be distinctly improved in subsequent numbers.

We are sorry to hear from the last Samoan mail that Mr. Stevenson is seriously ill with measles at Honolulu, and has been unable to return to his home. He left Samoa partly to escape measles, which is raging in his household, taking with him a Samoan servant, who unfortunately is also ill at Honolulu.

Mr. Stevenson has written a poem which is to appear in a special edition of Mr. Crockett's 'Stickit Minister,' which will be published in the spring, with pictures by most of the Galloway artists, and also a good many by Joseph Pennell. Mr. Crockett is a Galloway man.

Mr. Crockett's new book, which is named provisionally 'The Raiders,' is to be issued by Mr. Unwin on the 1st of March. The title originally thought of was 'The Outlaws,' but it was found to have been taken up. Other titles that suggested themselves were 'At the Dark of the Moon' and 'John Faa, Lord and Earl of Little Egypt.' There is surely in these the promise of an entertaining book.

In a recent letter to a literary friend, Mr. Stevenson says, "I think you might die, and all the rest of us be hanged, before we could write the inimitable 'Tragedy of the Glove' in a 'Window in Thrums.'"

Mr. Hall Caine is at present residing in Peel, Isle of Man, hard at work on a novel, which he and his friends who have seen what has been already written think is the strongest piece of work he has ever done. Arrangements have been made for its appearance first in serial form in the *Idler*. Mr. Pegram (a very rising artist) has been specially engaged to illustrate it. Mr. Hall Caine is contemplating settling permanently in Peel, and thinks of building a house there. Rumour has it that Mr. Caine is to be the next Governor of the Isle of Man.

An absurd paragraph has been going the rounds about the death of Madeline Smith in Australia. The woman is still living in London, and has been seen within the last few days. She has a certain connection with literature through her husband, who is now in Italy. He was formerly a well-known figure in London art circles. He was the hero of a little play written by Dante G. Rossetti, and illustrated by him, but never published.

The manuscript of Mr. Swinburne's 'Poems and Ballads' changed hands last week, the substantial sum of £200 being paid by the purchaser.

We are sorry to say that the hopes held out in some quarters about Mr. Ruskin resuming his literary labours have no foundation. Although in good health, Mr. Ruskin is entirely unequal to any mental effort, and is allowed to converse only on subjects which do not agitate his mind.

Mr. David Christie Murray has been very ill, but is now better. He is now engaged on a novel, in which the scene is laid in Yorkshire. He proposes shortly to go on a lecturing tour in the United States.

Mr. Henry Murray, his brother, is, we hear, the housemate for the present of Mr. Robert Buchanan, with whom he is now collaborating in writing a play.

Some attention has been attracted by Mr. William Graham's article on Jane Clermont in the *Nineteenth Century*. The subject is disagreeable, but since it has been raised, it cannot quite be ignored. Briefly, nothing is new in the article save one statement, and that is untrue. The statement is that, when Shelley and Mary were accompanied by Jane on their journey to Geneva, they were aware of her relations with Byron. This has been hinted at and suggested time after time; now it is put forward as a fact on the evidence of a chat with Jane. It is, we repeat, entirely false. Sufficient documentary evidence exists in the handwriting of Shelley, Mary, and *Jane herself*, to prove beyond all question that the Shelleys were quite ignorant of Jane's relations with Byron till shortly before the birth of Allegra. There is extant a letter written by Jane to Byron, in which she begs and entreats him to shield her, and not to allow her condition to come to Shelley's and Mary's ears. When there are these direct statements and letters, we need hardly appeal to the whole atmosphere of the history of these months, or to the surprise and anger expressed by Shelley on his discovery of what had taken place.

The old and filthy lie connecting Shelley with Jane is revived in the article, the chief point being the amount of money left in Shelley's will to Jane. The writer evidently does not know that the sum actually received by Jane Clermont was left her in error, that is, there was a palpable error in the drafting of Shelley's will, the sum Shelley intended her to have being left to Jane twice over, so that she received, by a legal flaw, just double the money destined for her use. The error was unalterable, as Shelley's will did not come into effect till long after his death.

One other point may be noted. The writer in the *Nineteenth Century* says that Jane was always shut up, and would give no information to anyone but himself, a total stranger. This is absurd. Certainly Jane was "closed" to the Shelley Revivalists of 1858-59, but for a most excellent reason. These good people, Messrs. Hogg, Hookham, Medwin, Middleton, Ollier, etc., who worked the Shelley Revival of 1858-59, made every effort to deify Mary, to wash her character clean, and to find excuses for her bullying of her husband. The excuse they provided was Claire. Claire was at fault; she tempted Shelley to flirtation, and justified Mary in scolding the poet. No wonder Jane refused to communicate with them, but to others she opened her mind freely. And years before the *Nineteenth Century* interviewer saw her, she had told all she had to tell; more than this, long before the interviewer knew her name, she not only willingly talked of Shelley, but made a market of such relics of him as remained in her hands. She inherited all the letters Shelley wrote to Godwin; she had many letters to herself; she had locks of Shelley's hair, packets of his ashes, some of his diaries, etc. These she sold time after time, and they are in the possession of Shelley's collectors, who had often considerable difficulty in dealing with the astute lady. It should be remembered, also, in her old age her memory greatly failed. Before then she had given varying accounts of certain events, and nothing she said at the end should be accepted without verification. It is a pity the business should ever have been stirred up again.

In every way a remarkable work will be 'Rembrandt,' by Emile Michel, which is to be published by Mr. Heinemann on November 22nd. It is in two large demy 4to volumes, handsomely bound, and some idea of the amount of labour expended upon its production may be gathered from the fact that over two hundred and thirty-four thousand pastings had to be made by the binder in one department alone in executing the first order given by the publisher. The special edition of 150 copies is printed upon the finest Japanese vellum, specially imported from Japan for this work.

Mr. John Murray has made an excellent selection in appointing Mr. R. E. Prothero editor of the *Quarterly Review*. Mr. Prothero has done excellent work as a contributor to the *Guardian* and as assistant editor of the *Nineteenth Century*. The *Quarterly* has never been better conducted than during the last few years, and it would be a great misfortune if it were allowed to drop out of existence. But if it is to be kept alive in vigour, the subjects must be selected with at least as much care as the writers. And in this respect, as in others, we believe Mr. Prothero fully worthy of his honourable post.

Mr. Edmund Gosse's library catalogue will, it is expected, be issued in a month.

Mr. Herbert Spencer, whose health of late has been fairly good, has written a criticism—which will be published very soon—of the articles by M. Weismann on the "All-sufficiency of Natural Selection," which appeared recently in the *Contemporary*. The author of 'A System of Synthetic Philosophy' does not, by the way, share with Mr. William Morris his preference for the Gothic over the Roman-faced letters; he intensely dislikes the old English types which have come into vogue of recent years, and will on no consideration tolerate the use of O.S. figures in any work in the production of which he is personally interested. In the matter of equal spacing of lines and pages, and of punctuation, Mr. Herbert Spencer is as insistent on his style being adhered to by his printers as is Mr. Ruskin, though he does not so much concern himself as to wide margins as does the latter.

Mr. Walter Besant will probably contribute a preface or introduction to the new editions of his 'Coligny' and 'Whittington,' which Messrs. Chatto and Windus are about to issue.

Miss Mary E. Wilkins is to contribute a new novel to *Harper's Weekly*. The first chapters will appear in January.

The Marchesa Theodoli, author of 'Under Pressure,' has written a new volume of 'Scenes from Roman Life.'

Irishmen will be interested to hear that there is to be published in Dublin the first number of a new magazine entitled *The Old Country*. The editor is to be the Rev. Frederick Langbridge, M.A., of St. John's, Limerick, author of 'Sent Back by the Angels,' 'Poor Folks' Lives,' etc., and the new venture is to be an Irish magazine for Irish readers, written by Irishmen and Irishwomen. Mr. Langbridge has already gathered round him a large number of contributors, including Professor Dowden, Mr. W. B. Yeats, Miss Katharine Tynan (Mrs. Hinkson), Mr. Coulson Kernahan, Miss Mary H. Tennyson, and many others. The general tone will be light, but serious work will not be excluded, and the illustrations are to be a prominent feature. Book reviews—especially of books written by Irishmen and Irishwomen—will receive considerable attention. The first number will be issued in January as early as possible, but 'The Old Country Annual,' which is on similar lines, will be ready shortly. Professor Dowden, Mr. Yeats, and Miss Tynan are among those who contribute.

Mr. Theodore Watts has, we hear, just finished a very fine sonnet, "At Keats's Grave," which is to appear in *Lippincott's Magazine*.

'My Paris Notebook' is the title of a new work which Mr. Heinemann has in hand, by the author of that much read book, 'An Englishman in Paris,' but it is hardly likely that it will appear before the beginning of next year.

'Rikki Tikki Tavi,' a story for children, by Rudyard Kipling, appearing in the October *St. Nicholas*, is only one of a series of similar tales written by him for little folk.

A new story by Mr. Rider Haggard will commence publication in *Tit-Bits* at an early date; it is entitled 'The People of the Mist.'

Mr. Bret Harte's new volume of short stories will be published before Christmas. The title of the volume will be 'A Protégé of Jack Hamlin's,' etc.

Mr. E. W. Hornung, the author of 'A Bride from the Bush,' has just completed the MS. of a new two-volume novel.

Dr. Lansdell will shortly publish an account of his journey of fifty thousand miles through Asia, under the title 'Chinese Central Asia, a Ride to Little Tibet.' On Saturday he entertained a literary party at Morden College, Blackheath, of which he is Warden, and exhibited some curious and interesting dresses and objects from Finland, Siberia, Kashgar, Korea, etc. Dr. Lansdell was treated with marked courtesy at St. Petersburg, and obtained a special permit to travel over the new railway. His intention was to visit the Grand Lama at Lassa, but although he made several efforts, he failed to obtain an entrance into jealously guarded Tibet. He is the first European who has crossed the ice pass of the Chinese "Mountains of Heaven."

Mr. T. B. Aldrich, the American poet and novelist, is preparing his autobiography. It will be found to contain five or six answers written by Mr. Aldrich in reply to a request from an English editor to contribute a sonnet "of a page and a half, *Harper* size," to his periodical. None of these is the reply that was sent to England.

Mr. W. D. Howells is preparing a series of papers which will be, to all intents and purposes, a history of American literature for the last fifty years. He has written a new play, which those who have seen it in manuscript praise highly, saying that it contains a rare and most attractive type of young girl. Mr. Howells had a play previously produced on the stage, one of which is oddly described as an adaptation from the Spanish, under the title of "The Man of Airlie."

Mr. Gilbert Parker has just completed arrangements with *Lippincott's Magazine* for a serial story. This is their first departure of that kind since they began to publish complete novels in single numbers. Mr. Parker was last heard of from Philadelphia. He intended to go to Mexico and the West Indies before returning to England.

We desire to call special attention to the appeal of the committee of the Asia Minor Exploration Fund. The work accomplished by the fund during the last twelve years, including the great works of Professor W. M. Ramsay and Messrs. D. G. Hogarth, Monro, and Headlam, is well known. But very much remains to be done, and if a sufficient sum of money is raised, the explorations will be resumed in 1894 under the experienced guidance of Professor Ramsay and Mr. Hogarth. Their object will be first to investigate districts yet unexplored, especially the upper valley of the Euphrates, and to re-examine such districts as Phrygia; in the second place to attempt excavation. Asia Minor is still virgin soil undisturbed by the excavator's spade, with the exception of a few sites on the western coast, and it is proposed first of all to explore the site of Lystra and of the Temple of Jupiter, where worship was offered to Paul and Barnabas. About £2,000 is required, and donations should be sent to G. A. Macmillan, Esq., 29, Bedford Street, Covent Garden, London.

Messrs. Longmans and Co. will be the publishers of Miss Edna Lyall's new novel.

Two little booklets in dialect, by Mr. Ben Brierley, the Lancashire writer, are about to be published by Mr. Clegg, of Oldham, 'Heaw to do witheawt Coal,' and 'The Manchester Ship Canal.' Much of Mr. Brierley's best work has been published in the form of booklets, yet these are not included in the collected edition of his works, published in 9 vols., by Messrs. Heywood, of Manchester.

The Scottish Literary Club, Edinburgh, has recently issued to its members a fine reprint of that curious and interesting work, 'Scot's History of the Families of Scot and Elliot, 1688-1776,' 4to. This metrical history preserves many curious traditions respecting the origin of several branches of the families in Roxburgh and Selkirk shires.

English authors, publishers, or booksellers who have any connection with the Cassell Publishing Company of New York will be interested to know that a sale was held at New York on October 27th by the officially appointed receiver, at which all the books, electrotype and other plates, contracts, stationery, furniture, fixtures, and general stock were offered for sale by public auction, in one parcel, to the highest bidder, at a price not less than one hundred and fifty thousand dollars.

Mr. W. T. Stead has been in America during November, but is expected home about the beginning of December.

Mr. William Le Queux is writing a new novel, which is to make its first appearance in *Answers*.

Mr. F. W. Robinson, author of 'Grandmother's Money,' etc., has just completed a one-volume sensational story, which Messrs. Tillotson and Son, of Bolton, will publish by syndicate next year in twelve weekly parts.

The series of humorous papers entitled "Character-scapes," which Mr. Jerome is now contributing to his new venture, *To-Day*, are to be the last of his humorous work—by which we mean work of which the intention is evidently humorous. After that Mr. Jerome intends turning his attention to work of more serious calibre.

Messrs. Harper have issued a third extended index to their monthly magazine. The last was published in 1886, and was very well done. The *Atlantic Monthly* also publishes a very good index, giving authors' names with great completeness—the more necessary in the case of that periodical, as so many of its articles are anonymous. We are afraid there are few periodicals in this country which would find it remunerative to issue such an index.

Messrs. Osgood, McIlvaine have accepted for publication in book form a volume of short stories from the pen of Mr. W. Tirebuck, the author of 'Dorrie.'

Lady Lindsay has written a new short story for publication in the Christmas number of *Sala's Journal*.

We have received the report of the Minet Public Library, Knatchbull Road, London, S.E. It has been very carefully drawn up by the librarian, Mr. C. J. Courtney, and contains interesting tables. From one the following facts are elicited: (1) That women take out eighteen per cent. more works of fiction than men do. (2) That schoolgirls read thirty-nine per cent. more novels than juvenile books, while schoolboys read twenty-two per cent. more juvenile books than novels. (3) That of 1,899 juvenile books issued during the month, 1,580 were taken by grown-up persons. [But does not this mean that grown-up persons, parents, elder brothers, and elder sisters, took out books for juveniles?] (4) That notwithstanding the prominence of labour questions and economics generally of late years, the home study of works on these subjects appears to be absolutely neglected by the class most directly concerned in them—working men and women.

Mr. James P. Jones has in preparation a history of the Parish of Tettenhall, from early times to the present. He has been engaged for several years in collecting and arranging his materials. The work has been fully illustrated, and will contain some original etchings, as well as short pedigrees of the various leading families. The price will be one guinea.

'Bush and Town,' by Catherine Kirby Peacock, which is just out, is a description, cast in the form of a story, of life in British Columbia. The writer, Mrs. Julian Peacock, a daughter-in-law of Mr. Peacock the antiquary, has been out in the far west ever since her marriage, and she does not give a very favourable picture of life in those regions.

Sir John Astley's Reminiscences, which it was understood were to appear in October, are now not to see the light until after the new year comes in; possibly not until the spring.

The editors of the *Pall Mall Magazine* have been lucky in securing Mr. A. B. Frost to illustrate Mr. Stockton's 'Pomona's Travels,' which they commence in their January number.

Mr. Alexander Gardner is about to publish two books which should be of interest to students of Burns, 'Isobel Burns, a Memoir by her Grandson,' and 'Highland Mary,' Vol. iii. of *Burnsiana*. Both books are edited by Mr. J. W. Ross.

The portrait of Mr. Wedmore in our last issue should have been said to have been from a photograph by Maurice Stephens, Harrogate.

Messrs. H. S. Nichols and Co., of Soho Square, the well-known dealers in rare and beautiful books, are considerably extending their publishing business. Their announcements are specially interesting to book collectors. Among them may be noted, reprints of Radcliffe's 'Ovid Travestie,' of 'The Thousand and One Quarters of an Hour,' and the first complete and literal translation of the 'Carmina of Catullus,' the joint work of Sir Richard Burton and Mr. L. C. Smithers. A reproduction of Blake's portrait of Catullus has been etched for the frontispiece. The issue will be limited to subscribers only.

The ordinary edition of the new translation of 'The Decameron of Boccacio,' by Mr. John Payn, who was also the translator of a ten-volume edition of 'The Arabian Nights,' published some years ago by the "Villon Society," is bound in a very handsome new metallic cloth, never before used for binding purposes.

Of all Zola's works published in this country by Messrs. Chatto and Windus, 'The Downfall' has by far the largest sale. Although they all sell well, two copies of this book are sold for one of any of the others.

Messrs. George Bell and Sons are about to issue a selection of the most popular volumes from their "Aldine Poets," bound in highly attractive and artistic covers of Irish linen, embossed with a handsome gold design covering both back and front side, the title of the work appearing upon an inlay of vellum.

It will no doubt astonish many to hear that the most ordinary cloth-bound book, which will probably be sold, when the discount is taken off, for ninepence, in the process of binding a'one, from the time it enters the bindery until it is finally delivered ready for sale to the publishers, must in that process pass through no less than twenty-six different pairs of hands.

'Mr. Bailey Martin' is the title of a new novel in one volume which will be published very shortly by Mr. Heinemann. It is from the pen of Percy White, who is said to be the editor of a well-known London weekly journal.

Mr. Widgery, the artist of the drawings for illustrations in the "Devon Editions" of 'Lorna Doone' and 'Christowell,' is preparing a similar series to illustrate 'Westward Ho!'

The first volume of the new edition of Dante Gabriel Rossetti's Poems, which Mr. William Morris has been printing at his Kelmscott Press, will be published by Messrs. Ellis and Elvey on December 1st. It is called 'Ballads and Narrative Poems,' and contains all of Rossetti's works that fall under this category, including, of course, 'The Blessed Damozel,' 'The White Ship,' 'The King's Tragedy,' 'Jenny,' etc. The second volume, which will not be ready until next spring, will contain the remainder of his poems, under the title of 'Sonnets and Lyrical Poems.' Only 300 copies of each volume are being printed.

THE AUTOGRAPH SALES OF 1892-3.

(*Continued from page* 41.)

Gordon (General C. G.), A. L. s. 3 pp. 4to, to Mr. A. Jansen, Cairo, dated Massowah, March 11, 1877, in reference to Engineer's contracts. Mentions Khartoum. £1 5s.

Gray (Thomas) Manuscript consisting of 13 quarto pp. closely and beautifully written. Being his notes on Norfolk and Norwich Churches and Cathedral—on the Bishops, the Monuments, Armorial bearings, Churches worth visiting in the County, etc., etc., containing a great deal of valuable information. £4 4s.

Hayley (William) A. L. s. 3 pp. 4to, to William Cowper, London, May 12, 1792. £1 7s.
[Will it not please you to hear that Fox in an eloquent speech yesterday in the House of Commons recited your noble verses on the Bastile, with due regard to their author.]

Hogg (James) "the Ettrick Shepherd," MS. of Queen Hynde. A Poem in Six Books, 260 pp. 4to, Proof of title-page and dedication added, from the Gibson Craig Collection, morocco extra, uncut. £5.

Hunt (Le'gh) MS. Poem, "Three Visions occasioned by the Birth and Christening of His Royal Highness the Prince of Wales," 4 pp. folio. At end occurs—
[For Mrs. How, with the Author's compliments.—Leigh Hunt.] £2.

Hunt (Leigh) MS. of Unpublished Essay, "Pleasant Thoughts for Pleasant People," 4 pp. 4to. £1 2s.
[A Fragment. Good Heavens, reader, what a pleasant title is this and how agreeable on both sides! How amiable you must think it on my part, and how extremely so I think are you to be of that opinion.]

Hood (Tom) A. L. s. 4 closely written pages, 8vo, to Miss Lawrence. 26s.
[A highly important letter on literary subjects, marked confidential.]

Hugo (Victor) Twenty-two interesting Autograph Letters, also some corrected proof sheets and a small drawing done by him; also letters of Charles Hugo, Madame Drouet, Madame Hugo, Francis Victor Hugo, Louis Blanc, Jules Janin, etc. £8 18s. 6d.
[A very interesting and important series of letters of Victor Hugo, his family and friends.]

Jonson (Ben) Autograph Inscription signed, from a book, very rare. 30s.

Johnson (Samuel) A. L. s. 3 pp. 4to, March 22nd, 1784, to Dr. Taylor. £3 5s.
[The physicians pertinaceously to'd me that I was not very near death, yet they did not think I ever should recover, but imagined my soul would for some time more or less inhabit an unwieldy bloated half-drowned body.]

Johnson (Dr. Samuel) MS. of a Prayer, composed about three months before his death, dated Ashbourn, 5th Sept. 1784, 2 pp. 8vo. £8.

Johnson (Dr. Samuel) A. L. s. 2 pp. 4to, 30th Dec., 1755. A report of his death has got about. £5.
[I am afraid the story should get into the papers and distress my dear mother.]

Kean (Edmund) A. L. s. 1 page 4to, 26th November, 1823, to G. Crooke, Esq., Drury Lane, with fine seal, fine characteristic letter. £3 17s. 6d.
[I am coming . . . apprise all those interested. . . . Go and take a glass of brandy at the "Shakespeare," "Crown and Cushion," "Coal Hole," etc. Tell Halton he must make a strong pit party. The farce I am told is to be the "Dead Alive."]

Kean (Edmund) A. L. s. 1 p. 4to, to Mons. Laurent, dated Jan. 22nd, 1828, regrets that he has made an engagement, he cannot now make an alteration. £3 10s.

Keats (John) Poet, A. L. s. 4 pp. 4to, to Fanny Brawne, dated Sunday night (post-mark 27th July, 1819) Letter III. in Buxton Forman's 1878 Edition of the Letters. One of the very finest of the series of "Love Letters to Fanny Brawne." £26.
[My sweet Girl,—I have two luxuries to brood over in my walks, your loveliness and the hour of my death. O that I could have possession of them both in the same minute. I hate the world: it batters too much the wings of my self love, and would I could take a sweet poison from your lips to send me out of it.]

Lamb (Charles) Eight A. L. s. to Thomas Manning, dated 15th Feb., 1801; 19th Feb., 1803; 10th May, 1806; 5th Dec., 1806; 26th Feb., 1808; 2nd Jan., 1810; 26th Dec., 1815; and his last letter to Manning, 10th May, 1834. They are all published in Ainger's Edition, 1888. References to all his friends abound. He writes most amusingly of how Wordsworth castigated him for not properly appreciating the Lyrical Ballads. He prays Manning not to think of Canton. £54.
[Conceive a Tartar fellow eating my friend, and adding the cool malignity of mustard and vinegar! . . . 'Tis terrible to be weighed out for 5d. a pound. He speaks of "Mr. H." "I suppose you know my farce was damn'd. Was you ever in the pillory? Being damn'd is something like that." The letter of 1834 is the pathetic one commencing "You made me feel so funny; so happy-like, it was as if I was reading one of your old letters."]
An interesting series, comprising the best of the Manning Letters.

Lamb (Charles). MS. of Article 'On the Secondary Novels of Defoe,' 3 pp. folio. On page 3 is a letter (No. 346, Ainger's Ed.) to "Walter Wilson" beginning "Dear W., Introduce this or omit it as you like," postmark 28th May, 1829. £10.

Lamb (Charles) A. L. s. "C. Lamb," 4 pp. folio, 1816, to Mr. Kenny, St. Valery sur Somme. A very fine interesting specimen. £10 10s.
[It is with infinite regret that I inform you that the pleasing privilege of receiving letters, by which I have for these twenty years gratified my friends and abused the liberality of the Company trading to the Orient, is now at an end. A cruel edict of the Directors has swept it away altogether. The devil sweep away their patronage also. Rascals who think nothing of spunging upon their Employers for their Venison and Turtle and Burgundy five days a week to the tune of five thousand pounds a year, now find out that the profits of trade will not allow the innocent communication of thought between their underlings and their friends in distant provinces to proceed untaxed, thus withering up the heart of friendship, and making the news of a friend's good health worse than indifferent. Adieu gentle Correspondence, kindly conveyance of soul, interchange of love, of opinions of puns and what not. Well and how far is St. Vallery sure Some from Paris, and do you get wine and walnuts tolerable, and the vintage does it suffer from the wet, and have you Plays and Green Rooms and Fanny Kellies to chat with of an Evening, and is the air purer than the old gravel pits, and the bread so much whiter as they say? Lord, what things you see that travel. I daresay the people are all French wherever you go, what an overwhelming effect that must have. I have stood one of 'em at a time, but two I generally found overpowering. I used to cut and run, but then, in their own vineyards, may be they are endurable enough, etc.]

Landon (Letitia Elizabeth) A. Verses s. 1¼ pp. 8vo, "The Tomb of Romeo and Juliet" (unpublished). £1 4s.

[Aye moralize on Love; and deem
Its life but as an April gleam,—
A thing of sunshine and of showers,
Of dying leaves and falling flowers.]

Landor (Walter Savage) A. L. s. 2 pp. 4to, to Messrs. Cadell and Davies, dated 38, Beaumont-street, Portland-place, 19 Feb., on the publication of his poems and the expenses thereanent. £1 11s.
[From the constant employment of two years and a half I should pocket £25. I said to myself how miserable must the poor devils be who are tied to such work for such wages, and I thanked God that to me it was a matter of choice and not of necessity.]

Laud (William) Archbishop of Canterbury, A. L. s. to the Earl of Dorset, dated from the Tower, November 11th, 1641. 1 p. folio, with super. and seal. Enclosing a letter which was lately given to him by a stranger, and which he thinks concerns much the honour and safety of his Majesty. £42.

Leicester (Robert Sidney, Earl of) Lord Lieutenant of Ireland, A. L. s. to the Earl of Northumberland, dated Nottingham, September 9th, 1642, 3¾ pp. folio, declaring the true causes of his long stay at Court, and with what earnest desire he continually pressed the king let him leave. Also complaining that his Majesty took away the Horses bought by the Parliament for the service of Ireland and employed them for his own use, an extremely rare signature; the British Museum does not possess one; and a highly interesting letter. £24.

English authors, publishers, or booksellers who have any connection with the Cassell Publishing Company of New York will be interested to know that a sale was held at New York on October 27th by the officially appointed receiver, at which all the books, electrotype and other plates, contracts, stationery, furniture, fixtures, and general stock were offered for sale by public auction, in one parcel, to the highest bidder, at a price not less than one hundred and fifty thousand dollars.

Mr. W. T. Stead has been in America during November, but is expected home about the beginning of December.

Mr. William Le Queux is writing a new novel, which is to make its first appearance in *Answers*.

Mr. F. W. Robinson, author of 'Grandmother's Money,' etc., has just completed a one-volume sensational story, which Messrs. Tillotson and Son, of Bolton, will publish by syndicate next year in twelve weekly parts.

The series of humorous papers entitled "Character-scapes," which Mr. Jerome is now contributing to his new venture, *To-Day*, are to be the last of his humorous work—by which we mean work of which the intention is evidently humorous. After that Mr. Jerome intends turning his attention to work of more serious calibre.

Messrs. Harper have issued a third extended index to their monthly magazine. The last was published in 1886, and was very well done. The *Atlantic Monthly* also publishes a very good index, giving authors' names with great completeness—the more necessary in the case of that periodical, as so many of its articles are anonymous. We are afraid there are few periodicals in this country which would find it remunerative to issue such an index.

Messrs. Osgood, McIlvaine have accepted for publication in book form a volume of short stories from the pen of Mr. W. Tirebuck, the author of 'Dorrie.'

Lady Lindsay has written a new short story for publication in the Christmas number of *Sala's Journal*.

We have received the report of the Minet Public Library, Knatchbull Road, London, S.E. It has been very carefully drawn up by the librarian, Mr. C. J. Courtney, and contains interesting tables. From one the following facts are elicited: (1) That women take out eighteen per cent. more works of fiction than men do. (2) That schoolgirls read thirty-nine per cent. more novels than juvenile books, while schoolboys read twenty-two per cent. more juvenile books than novels. (3) That of 1,899 juvenile books issued during the month, 1,580 were taken by grown-up persons. [But does not this mean that grown-up persons, parents, elder brothers, and elder sisters, took out books for juveniles?] (4) That notwithstanding the prominence of labour questions and economics generally of late years, the home study of works on these subjects appears to be absolutely neglected by the class most directly concerned in them—working men and women.

Mr. James P. Jones has in preparation a history of the Parish of Tettenhall, from early times to the present. He has been engaged for several years in collecting and arranging his materials. The work has been fully illustrated, and will contain some original etchings, as well as short pedigrees of the various leading families. The price will be one guinea.

'Bush and Town,' by Catherine Kirby Peacock, which is just out, is a description, cast in the form of a story, of life in British Columbia. The writer, Mrs. Julian Peacock, a daughter-in-law of Mr. Peacock the antiquary, has been out in the far west ever since her marriage, and she does not give a very favourable picture of life in those regions.

Sir John Astley's Reminiscences, which it was understood were to appear in October, are now not to see the light until after the new year comes in; possibly not until the spring.

The editors of the *Pall Mall Magazine* have been lucky in securing Mr. A. B. Frost to illustrate Mr. Stockton's 'Pomona's Travels,' which they commence in their January number.

Mr. Alexander Gardner is about to publish two books which should be of interest to students of Burns, 'Isobel Burns, a Memoir by her Grandson,' and 'Highland Mary,' Vol. iii. of *Burnsiana*. Both books are edited by Mr. J. W. Ross.

The portrait of Mr. Wedmore in our last issue should have been said to have been from a photograph by Maurice Stephens, Harrogate.

Messrs. H. S. Nichols and Co., of Soho Square, the well-known dealers in rare and beautiful books, are considerably extending their publishing business. Their announcements are specially interesting to book collectors. Among them may be noted, reprints of Radcliffe's 'Ovid Travestie,' of 'The Thousand and One Quarters of an Hour,' and the first complete and literal translation of the 'Carmina of Catullus,' the joint work of Sir Richard Burton and Mr. L. C. Smithers. A reproduction of Blake's portrait of Catullus has been etched for the frontispiece. The issue will be limited to subscribers only.

The ordinary edition of the new translation of 'The Decameron of Boccacio,' by Mr. John Payn, who was also the translator of a ten-volume edition of 'The Arabian Nights,' published some years ago by the "Villon Society," is bound in a very handsome new metallic cloth, never before used for binding purposes.

Of all Zola's works published in this country by Messrs. Chatto and Windus, 'The Downfall' has by far the largest sale. Although they all sell well, two copies of this book are sold for one of any of the others.

Messrs. George Bell and Sons are about to issue a selection of the most popular volumes from their "Aldine Poets," bound in highly attractive and artistic covers of Irish linen, embossed with a handsome gold design covering both back and front side, the title of the work appearing upon an inlay of vellum.

It will no doubt astonish many to hear that the most ordinary cloth-bound book, which will probably be sold, when the discount is taken off, for ninepence, in the process of binding a'one, from the time it enters the bindery until it is finally delivered ready for sale to the publishers, must in that process pass through no less than twenty-six different pairs of hands.

'Mr. Bailey Martin' is the title of a new novel in one volume which will be published very shortly by Mr. Heinemann. It is from the pen of Percy White, who is said to be the editor of a well-known London weekly journal.

Mr. Widgery, the artist of the drawings for illustrations in the "Devon Editions" of 'Lorna Doone' and 'Christowell,' is preparing a similar series to illustrate 'Westward Ho!'

The first volume of the new edition of Dante Gabriel Rossetti's Poems, which Mr. William Morris has been printing at his Kelmscott Press, will be published by Messrs. Ellis and Elvey on December 1st. It is called 'Ballads and Narrative Poems,' and contains all of Rossetti's works that fall under this category, including, of course, 'The Blessed Damozel,' 'The White Ship,' 'The King's Tragedy,' 'Jenny,' etc. The second volume, which will not be ready until next spring, will contain the remainder of his poems, under the title of 'Sonnets and Lyrical Poems.' Only 300 copies of each volume are being printed.

THE AUTOGRAPH SALES OF 1892-3.

(*Continued from page* 41.)

Gordon (General C. G.), A. L. s. 3 pp. 4to, to Mr. A. Jansen, Cairo, dated Massowah, March 11, 1877, in reference to Engineer's contracts. Mentions Khartoum. £1 5s.

Gray (Thomas) Manuscript consisting of 13 quarto pp. closely and beautifully written. Being his notes on Norfolk and Norwich Churches and Cathedral—on the Bishops, the Monuments, Armorial bearings, Churches worth visiting in the County, etc., etc., containing a great deal of valuable information. £4 4s.

Hayley (William) A. L. s. 3 pp. 4to, to William Cowper, London, May 12, 1792. £1 7s.
[Will it not please you to hear that Fox in an eloquent speech yesterday in the House of Commons recited your noble verses on the Bastile, with due regard to their author.]

Hogg (James) "the Ettrick Shepherd," MS. of Queen Hynde. A Poem in Six Books, 260 pp. 4to, Proof of title-page and dedication added, from the Gibson Craig Collection, morocco extra, uncut. £5.

Hunt (Leigh) MS. Poem, "Three Visions occasioned by the Birth and Christening of His Royal Highness the Prince of Wales," 4 pp. folio. At end occurs—
[For Mrs. How, with the Author's compliments.—Leigh Hunt.] £2.

Hunt (Leigh) MS. of Unpublished Essay, "Pleasant Thoughts for Pleasant People," 4 pp. 4to. £1 2s.
[A Fragment. Good Heavens, reader, what a pleasant title is this and how agreeable on both sides! How amiable you must think it on my part, and how extremely so I think are you to be of that opinion.]

Hood (Tom) A. L. s. 4 closely written pages, 8vo, to Miss Lawrence. 26s.
[A highly important letter on literary subjects, marked confidential.]

Hugo (Victor) Twenty-two interesting Autograph Letters, also some corrected proof sheets and a small drawing done by him; also letters of Charles Hugo, Madame Drouet, Madame Hugo, Francis Victor Hugo, Louis Blanc, Jules Janin, etc. £8 18s. 6d.
[A very interesting and important series of letters of Victor Hugo, his family and friends.]

Jonson (Ben) Autograph Inscription signed, from a book, very rare. 30s.

Johnson (Samuel) A. L. s. 3 pp. 4to, March 22nd, 1784, to Dr. Taylor. £3 5s.
[The physicians pertinaceously told me that I was not very near death, yet they did not think I ever should recover, but imagined my soul would for some time more or less inhabit an unwieldy bloated half-drowned body.]

Johnson (Dr. Samuel) MS. of a Prayer, composed about three months before his death, dated Ashbourn, 5th Sept. 1784, 2 pp. 8vo. £8.

Johnson (Dr. Samuel) A. L. s. 2 pp. 4to, 30th Dec., 1755. A report of his death has got about. £5.
[I am afraid the story should get into the papers and distress my dear mother.]

Kean (Edmund) A. L. s. 1 page 4to, 26th November, 1823, to G. Crooke, Esq., Drury Lane, with fine seal, fine characteristic letter. £3 17s. 6d.
[I am coming . . . apprise all those interested. . . . Go and take a glass of brandy at the "Shakespeare," "Crown and Cushion," "Coal Hole," etc. Tell Halton he must make a strong pit party. The farce I am told is to be the "Dead Alive."]

Kean (Edmund) A. L. s. 1 p. 4to, to Mons. Laurent, dated Jan. 22nd, 1828, regrets that he has made an engagement, he cannot now make an alteration. £3 10s.

Keats (John) Poet, A. L. s. 4 pp. 4to, to Fanny Brawne, dated Sunday night (post-mark 27th July, 1819) Letter III. in Buxton Forman's 1878 Edition of the Letters. One of the very finest of the series of "Love Letters to Fanny Brawne." £26.
[My sweet Girl,—I have two luxuries to brood over in my walks, your loveliness and the hour of my death. O that I could have possession of them both in the same minute. I hate the world: it batters too much the wings of my self love, and would I could take a sweet poison from your lips to send me out of it.]

Lamb (Charles) Eight A. L. s. to Thomas Manning, dated 15th Feb, 1801; 19th Feb., 1803; 10th May, 1806; 5th Dec., 1806; 26th Feb., 1808; 2nd Jan., 1810; 26th Dec., 1815; and his last letter to Manning, 10th May, 1834. They are all published in Ainger's Edition, 1888. References to all his friends abound. He writes most amusingly of how Wordsworth castigated him for not properly appreciating the Lyrical Ballads. He prays Manning not to think of Canton. £54.
[Conceive a Tartar fellow eating my friend, and adding the cool malignity of mustard and vinegar! . . . 'Tis terrible to be weighed out for 5d. a pound. He speaks of "Mr. H." "I suppose you know my farce was damn'd. Was you ever in the pillory? Being damn'd is something like that." The letter of 1834 is the pathetic one commencing "You made me feel so funny; so happy-like, it was as if I was reading one of your old letters."]
An interesting series, comprising the best of the Manning Letters.

Lamb (Charles). MS. of Article 'On the Secondary Novels of Defoe,' 3 pp. folio. On page 3 is a letter (No. 346, Ainger's Ed.) to "Walter Wilson" beginning "Dear W., Introduce this or omit it as you like," postmark 28th May, 1829. £10.

Lamb (Charles) A. L. s. "C. Lamb," 4 pp. folio, 1816, to Mr. Kenny, St. Valery sur Somme. A very fine interesting specimen. £10 10s.
[It is with infinite regret that I inform you that the pleasing privilege of receiving letters, by which I have for these twenty years gratified my friends and abused the liberality of the Company trading to the Orient, is now at an end. A cruel edict of the Directors has swept it away altogether. The devil sweep away their patronage also. Rascals who think nothing of spunging upon their Employers for their Venison and Turtle and Burgundy five days a week to the tune of five thousand pounds a year, now find out that the profits of trade will not allow the innocent communication of thought between their underlings and their friends in distant provinces to proceed untaxed, thus withering up the heart of friendship, and making the news of a friend's good health worse than indifferent. Adieu gentle Correspondence, kindly conveyance of soul, interchange of love, of opinions of puns and what not. Well and how far is St. Vallery sure Some from Paris, and do you get wine and walnuts tolerable, and the vintage does it suffer from the wet, and have you Plays and Green Rooms and Fanny Kellies to chat with of an Evening, and is the air purer than the old gravel pits, and the bread so much whiter as they say? Lord, what things you see that travel. I daresay the people are all French wherever you go, what an overwhelming effect that must have. I have stood one of 'em at a time, but two I generally found overpowering. I used to cut and run, but then, in their own vineyards, may be they are endurable enough, etc.]

Landon (Letitia Elizabeth) A. Verses s. 1¼ pp. 8vo, "The Tomb of Romeo and Juliet" (unpublished). £1 4s.

[Aye moralize on Love: and deem
Its life but as an April gleam,—
A thing of sunshine and of showers,
Of dying leaves and falling flowers.]

Landor (Walter Savage) A. L. s. 2 pp. 4to, to Messrs. Cadell and Davies, dated 38, Beaumont-street, Portland-place, 19 Feb., on the publication of his poems and the expenses thereanent. £1 11s.
[From the constant employment of two years and a half I should pocket £25. I said to myself how miserable must the poor devils be who are tied to such work for such wages, and I thanked God that to me it was a matter of choice and not of necessity.]

Laud (William) Archbishop of Canterbury, A. L. s. to the Earl of Dorset, dated from the Tower, November 11th, 1641, 1 p. folio, with super. and seal. Enclosing a letter which was lately given to him by a stranger, and which he thinks concerns much the honour and safety of his Majesty. £42.

Leicester (Robert Sidney, Earl of) Lord Lieutenant of Ireland, A. L. s. to the Earl of Northumberland, dated Nottingham, September 9th, 1642, 3¾ pp. folio, declaring the true causes of his long stay at Court, and with what earnest desire he continually pressed the king let him leave. Also complaining that his Majesty took away the Horses bought by the Parliament for the service of Ireland and employed them for his own use, an extremely rare signature; the British Museum does not possess one; and a highly interesting letter. £24.

POETRY.

WISDOM AND DREAMS.

I pray that I ever be weaving
An intellectual tune,
But weaving it out of threads
From the distaff of the moon.

Wisdom and dreams are one,
For dreams are the flowers ablow,
And Wisdom the fruit of the garden:
God planted him long ago.

W. B. YEATS.

NEW WRITERS.

GABRIEL SETOUN.

It is something of a distinction to have one's first book published by the house of Murray. This distinction has been won by a young Scotch writer of promise, the author of 'Barncraig,' a series of sketches of Scottish life in a Fifeshire village.

'Gabriel Setoun' is a nom-de-plume. There is not much disguise about the name Barncraig; as many persons have guessed, it is West Wemyss. Barncraig is an old name in the village, one of its pits (now closed) bearing that name, and one of the seams of coal being called the "Barncraig Seam."

'Gabriel Setoun' was born in West Wemyss, and served as a pupil teacher in the Free Church School, East Wemyss, and latterly under the Wemyss Board, afterwards entering the Free Church Normal College, Edinburgh. At the end of his period of training, he was appointed assistant teacher under the Edinburgh School Board. Resigning, he went to St. Andrews, with the intention of studying for a literary career, but on the death of his father he left the University, and was once more appointed an assistant teacher in Edinburgh, where he has been ever since.

'Barncraig' is the first book he has written, but he is engaged upon another which will deal with life in the same part of the country. Gabriel Setoun is also something of a verse writer, and those who know him expect before long to hear of the publication of a volume of poems. Verses of his have appeared in various journals during the past ten years, under the signature of T. N. H.

THE READER.

IN MEMORY OF SIR ANDREW CLARK.

THE unanimity of feeling called forth by the death of "the beloved physician" is a reminder that the world is not yet, perhaps, quite unworthy of its noblest servants. And if it does not pay them all in quite the same coin as that which it lavished on Sir Andrew Clark, the reason may be found in some qualities almost peculiar to himself.

If one were to ask in these pages by what spells he won the gratitude of so many patients, a few Bookmen would perhaps be tempted to answer: He seized the first opportunity of asking your Christian name and saying he had just bought your book. Naturally, the further the name and the book were from being world-famous, the more any reasonably modest patient was impressed with the breadth of his doctor's sympathy and knowledge. And though, of course, it was not always a book, *mutatis mutandis*, the answer will serve for the barrister, the parson, the man of business, or the hospital patient who felt the same attraction.

He considered it his business to make the acquaintance of his patients, and it appeared to be his pleasure to make friends with them. He remembered the character and circumstances of his patients as many people do not remember those of their nearest friends, and he had an extraordinary and inexhaustible power of interesting himself in both. To understand the blank left by his death, it would have to be explained, not why his patients cared so much for him, but how he succeeded in caring so much for them.

In one of his latest interviews with a new patient, he said at parting, reverting to his own prescription: "Give it a fair trial, and in a few weeks write me a friendly letter to say how it answers." Now the case was not of any special interest professionally, and the only personal tie was the physician's regard—his own word was "reverence"—for a former patient, who had died years before, and who, also, was only known to him professionally. A natural, if not always an amiable instinct prompts people to look for the motive of any unexpected act, and one may well wonder why on earth a busy man, with an enormous correspondence, should go out of his way to invite an unnecessary letter. And the explanation only sends the mystery a degree further back. Like every doctor, he wished and intended to cure or relieve, but he also found room, in the midst of his overwhelming practice, for the ordinary layman's wish to "know if you're better." He asked to be told because he really wanted to know. Such a trait is perhaps more really characteristic than anecdotes of kindness and generosity on the greater occasions that in the nature of things can only occur exceptionally.

The highest faculties may be set to very different uses, and the whole of Sir Andrew Clark's mental powers, which no one doubts to have been of a very high order, were concentrated on the practice of his profession. Force cannot be sent in two directions at the same time, and the study of the art of healing and the theory of disease are severally more than enough for any one man's life. Sir Andrew was by choice a practitioner; and in the present state of medical science it cannot be said that even the best theoretical work stands higher than that of the artist, who applies it and adds to the sum of knowledge by his skill in the application. But a small part of the practical wisdom of the world lies in its books, and Sir Andrew Clark's contributions to his art do not die with him, because every medical practitioner, who enjoyed what is described as the intellectual treat of a consultation with him, was in some sort a pupil, qualified to continue and transmit his method.

The characteristic of his work as a practitioner was its completeness; the whole of the man was in it, just as he took account of the whole of any life that his advice was to regulate. And, as if to illustrate the doctrine of the development of faculty by use, his powers kept pace with the increasing strain upon them, and in the last days of his life

his sympathy was never less ready, though, of course, more learned, than when his reputation was young. That this was the case is the best answer to the one discordant note in the chorus of affectionate regret with which the news of his illness and death have been received.

The great Apostle of the Gospel of work is spoken of as confuting his own doctrine by falling himself a victim to the mistake of working too hard and too much. It would be a kind of treason to his memory to let such a contention pass without protest. Just a fortnight before he was taken ill, some turn in the conversation allowed a patient to ask Sir Andrew point blank after his own health. "I'm never well," he said, and after an allusion to blinding nervous headaches (surely of all ailments the least compatible with uninterrupted work), he returned again to the hygienic and other advantages of hard and regular occupation. "People say to me, You'll kill yourself," he went on; "all I can say is, that if I were to die to-morrow, I should consider that I had done the best I could with my life." Such words have a pathetic interest now, but they express the sincere and reasoned opinion of a man whose judgment would be accepted without question in any other case than his own.

The medical profession as a whole has not an altogether blameless record, and it is one of the few charges their admirers have to bring against the doctors, that their place, in the Registrar-General's tables of mortality, is nearer to that of publicans and commercial travellers than to the clergy and agricultural labourers. The fact is, that while ordinary doctors submit, with admirable readiness, to the risks and sacrifices imposed on them by their professional duties, they are not, as a class, so much wiser and better than ordinary men as to observe, in addition, all the troublesome precautions and self-denials, which would enable them to discharge their duties to their patients without shortening their own lives. Hereditary and constitutional ill-health compelled Sir Andrew to form the habit of personal prudence and constant self-denial if he wished to live and work at all, so that the special professional tax was hardly felt. A patient whom he was dissuading from some form of exercise observed: "It's very pleasant." "Oh yes," said Sir Andrew briskly, "so are a great many things that I can't do." A sort of reasonable anticipation, in the background of his mind, that his life might not be long seemed to heighten his pleasure in living. He counted his years triumphantly, as if every decade was a sort of victory, so much more time for work wrested from the foe. His life was prolonged by his own skill and temperate wisdom, for some forty-five years of unremitting, fruitful labour, not cut short by any kind of excess—even excessive indulgence in the pleasure of doing good work.

He was too good a doctor to mistake and too conscientious a man to disregard the facts and warnings of inexorable nature. His patients could hardly argue the point with him freely enough to bring out his whole opinion, but an excellent witness, Mr. W. H. Russell, has reported the words in which he defended himself against the attacks of brother practitioners who accused him of "abusing his eyes" by writing on, hour after hour during the railway journey from London to Holyhead. "It's all nonsense," said Sir Andrew; "I am using my eyes, not abusing them. You cannot injure any organ by the exercise of it, but it is the excess of use which injures. I have been always accustomed when travelling to write, and occasionally to read, without the smallest symptom of mischief, otherwise I would not do it." Now it is much more difficult, as the Special Correspondent knew, to write than to read in a train, but Sir Andrew was no doubt right that, when the art is acquired, it goes better with the jars and jolts, that try the nervous system of the idle traveller, than the more passive relaxation of a book. It was no more imprudent for Sir Andrew to write his letters or lectures in the train than for a season ticket-holder to play whist. The occupation diminishes the sense of fatigue, and does not increase its physical results. If "any symptom of mischief" had warned him that his working day was too long, he would unhesitatingly have curtailed his allowance, counting the hours sacrificed among the pleasant things he could not do. A man is overworked when his health, his temper, the quality of his work and his enjoyment of it are impaired, and he is working up to the scientifically perfect point if, in spite of bad health, all the rest of him remains in the best working order, up to the inevitable, unpredictable moment—soon or late—when the Night cometh.

What such a life costs in the way of effort and endurance, perhaps few can guess; and if Sir Andrew Clark's sympathy and kindness were more unbounded towards one class of patients than another, it was certainly towards those whose lives, like his own, were a struggle for health enough to work with. But the cheerful stoicism which he practised and prescribed does not tolerate insistence on this point. Hard facts were only recognised to be made the best of, and as a mere matter of health and happiness, apart from moral duties and physical necessities, he held that hard and constant work, up to the full limits of each individual capacity, was the way to make the best of life. It is an heroic doctrine that when the mere act of existence is pain and effort, the way to get the better of destiny is to go beyond the inevitable, and carry effort and endurance to the point that earns fresh positive compensation. But the doctrine is neither mysterious nor incredible. An idle life is no preservative against pain, weariness and discomfort. "The labour we delight in physics pain"; an end accomplished pays for some fatigue; and as for discomfort—well, it is a doctor's business to distinguish between warnings that must be obeyed, inconveniences that can be remedied and ills that can be half forgotten among the positive interests of a well-filled life.

To work with enthusiasm at high pressure every day and all day long, it is necessary to care intensely for the work on hand, and so Sir Andrew Clark was consistent in letting himself care—some may have thought more than was quite prudent or professional—about his individual patients. Optimists say that there is something interesting in every human being if we know where to find it; and a doctor has the right of cross-examination, which in skilled hands may force the revelation of this hidden something if it exists. Sir Andrew fastened with swift instinct upon every hint, and the process of "making friends" began—perhaps three minutes after he had sat down with impassive features to receive a stranger.

The initiative, of course, came from him. Men and

women of the world, knowing the value of a fashionable physician's time, would not digress without encouragement from the discussion of symptoms to more interesting subjects. But the professional advice became all the more valuable, the more nicely discriminative and appropriate, with the growth of friendly intimacy, in consultations prolonged rather to the patient's pleasure than the physician's profit. The envious congregation in the waiting-room never knew for certain whether it was kept in suspense while some issue of life or death was being tried, or while Sir Andrew was enjoying a friendly chat about the last new thing in letters or theology. That he did not renounce such distractions was his way of intimating that they helped his work.

The worst that could befall a patient, who was not found interesting, was to be dismissed with common good advice, such as the whole College of Physicians could countersign without disagreement. The shadow cast by Sir Andrew's reputation may be measured by the fact that this was felt to be a grievance. A few of the disappointed came hoping for something unnecessary in the way of signs and wonders; expecting Sir Andrew, like a performing thought-reader, to discover qualities, real or imaginary, of which they gave no indication; but he was too sincere and charitable to divine that he was sometimes expected to guess riddles or do conjuring tricks.

The majority owe him the memory of an heroic life, a lovable character, and a most eloquent example of how man conquers nature by obeying her.

THE POETRY OF CHRISTINA ROSSETTI.

MISS ROSSETTI'S poetry has grown to be the poetry of the mystics, and ranges itself by the raptures of St. Teresa and the burning heart of Crashaw. She has this spiritual insight and spiritual ardour, with something different; something caught perhaps from these temperate skies, perhaps of her different form of faith, an air clearer and colder. She is not less luminous, but where they burn as with fire, she burns like a flame. Little by little the world has fallen off from her. She has lived her life with a singular loyalty to her inspiration. The one concession she has made to the world is that she has given it her poems. I doubt that when her life comes to be written it will have the personal details which in the lives of others bring them up for us in their habit as they lived and spoke. She has led a more hidden life than most nuns, for they are, after all, not hidden from their spiritual sisters. Her own will for seclusion and for duty has made her veil, and in some quiet Bloomsbury street or square she has pitched her cloister. And both have been found inviolable.

She would not be the exquisite poet she is if she were not full of human sympathies, if she had not the human capacities for joy and pain. She was a very young girl when she began to write, though her art was always in its way perfect, as witness those very young poems of hers in the *Germ*, which include the "Dream-Land" and "Dead Hope" of her volume 'Goblin-Market.' She is so secluded that one is thrilled at such a glimpse of her girlhood as was presented to us in a recent, somewhat unpleasant book, 'Autobiographical Notes of William Bell Scott.' It will be remembered that when Mr. Scott called to see the young Rossetti at Charlotte Street, he found instead the poet's father and sister—the former working by the fire, the latter, a slender girl, standing at a tall old desk, writing her poetry. It does not require much imagination to place her there. One pictures easily the somewhat gloomy Bloomsbury room; the old Dante student, with his large horn spectacles, buried in an arm-chair; the high desk and the girl writing; the girl who lives for us in "The Girlhood of Mary," with her mournful face, as of one pre-sanctified, pre-destined to great honour and a sorrow greater than all sorrows. The face of the "blessed Mary, pre-elect," in that greatest of young pictures, is rarely spiritual; perhaps it is the heavy eyelids that give it the brooding look. I have known but one other woman, heavy-lidded as the girl who sat for that picture, she too a woman of distinguished nobility of

CHRISTINA ROSSETTI.

character; wherefore it seems to me that such great, pure lids must be an indication of rare qualities.

In those early days Miss Rossetti wrote of things such as make the dreams of any imaginative girl; and the finer the imagination the more pensive the dreams. Love, dreams, and death made the warp and woof of her poetry, and the spiritual note, learnt early from a deeply religious and worshipped mother, was not yet dominant. Miss Rossetti's poetry has always been melancholy, melancholy then with the half-sweet trouble of a young imagination, later with the melancholy of one to whom the world is but as a day, and the desires of it dust and ashes; melancholy, now that it has become the poetry of a saint, with the yearnings of an exile. Of itself it was not essentially sad; such a poem as "A Birthday," for example, is full of joy; and several of the early poems have a very placid and unclouded atmosphere. Hers is never a sadness that disturbs, as it would in the poetry of a lesser poet. In the poetry of Philip Bourke Marston, for example, the note of persistent sadness becomes wearisome, and one thinks with irritation that this

so prolonged mood must have been specially assumed for his poems, for one could not be in unlit gloom and live. In Christina Rossetti's poetry the melancholy is finer and more dignified, and is as far from depressing as from making us doubt its sincerity. In any but your most exquisite poet, sadness in time becomes dreariness.

In all Miss Rossetti's later poetry the note of high spiritual rapture and communion is paramount. This intimate note she, no doubt, derived from her Italian ancestry. She has the Italian intimacy and innocence; but less than the simplicity which makes the Italian fervour something child-like. Miss Rossetti writes exquisitely:

"A baby is a harmless thing,
And wins our hearts with one accord,
And Flower of babies was their King
Jesus Christ our Lord."

But it is a colder simplicity than that which in the Italian folk-song makes the singer desire to have performed for Him, one by one, the tender human offices rendered to human babes, or again which melting the heart of that child-like sinner, Herrick, makes him desire as a treasure past price,

"One only lock of that sweet hay
Whereon the blessed baby lay,
Or one poor swaddling-clout to be
The richest New Year's gift to me."

One is not surprised that Miss Rossetti is a woman's poet most dear, alike to the girl who finds her vague melancholy here mirrored, and the older woman with her spiritual hopes and earthly disillusionments. Dear, too, irrespective of critical faculty, for the art in her poems is so fine and consummate that very simple souls may find in them exquisite satisfaction, without discovering that the limpid clearness is anything so far beyond them as the finest art. Her "half-in-love with easeful Death" has nothing lowering in it; it is not the roof of the grave she desires, but the Country and the Presence that lie beyond that threshold. The note of spiritual rapture is very dominant in her last book, 'The Face of the Deep.' Its exaltation makes the desire to be with Christ as fine and inspiriting as was the desire of Geoffrey Barron, a young gentleman of Clonmel in Ireland, who was executed in the days of Cromwell's reprisals. He, being sentenced, prayed that he might be permitted a short visit to his own house, and the boon being granted, came to the scaffold at the appointed hour in a bridal suit. "What!" said he, with smiles, "should I clothe myself in fine garments for a mortal woman, and not do the like for Heaven?"

The sadness in these intensely spiritual later poems is that which aches in a passage of Dante Rossetti's "Ave":

"And finding the fixed terms endure,
Of day and night, that never brought
Sounds of His coming chariot,
Wouldst lift through cloud-wastes unexplored
Those eyes which said, 'How long, O Lord?'"

But the melancholy is compunction and spiritual desire, and not the melancholy of youth and earth that sighs in the earlier volumes such unforgettable strains as "Oh, roses for the flush of youth," and "Echo," and "Somewhere or Other." Many hearts will faint before the spiritual heights of 'The Face of the Deep,' yet turn again and again to those early songs, to the sonnets of the volume called 'A Pageant,' and the many other poems in which Miss Rossetti sings of earthly love and sorrow with as poignant sweetness as later she was to sing of Paradise. One can see in the later poems how the grave and the gradual plucking away of human joys have translated themselves for her into the promise and the joy of eternity.

As a mere personal judgment, I should rank the poetry of no living English poet beside Miss Rossetti's. She has the impulse, the intensity, and the unexpectedness of genius, with an art that was born in her, not made. Those poems of hers which, in her later volumes of meditations, she pours out in great numbers, are each one absolutely perfect of its kind, a fine jewel not facetted, but crystal clear and with a white light at its heart.

KATHARINE (TYNAN) HINKSON.

MR. ESPINASSE'S RECOLLECTIONS.*

THIS is out of sight the best—at once the brightest and the most solid—work of the "recollections" order that has been published for many a year; it would be something like literary sacrilege to mention the Vizetelly and Jeaffreson volumes in the same breath with it. Further, it is the most effective blow that has been struck for the memory of Carlyle since Professor Norton, by reprinting the 'Reminiscences,' demonstrated the sinister and incorrigible inaccuracy of Mr. Froude. There are a few trifling blunders in the volume which, such as the misdating of 'Cromwell,' have already been pointed out by some critics, and which no doubt Mr. Espinasse will look to when he is preparing a second edition. But, and to be done with fault-finding, it is to be hoped that Mr. Espinasse will reconsider and rewrite those portions of his book which deal with his residence in Edinburgh as editor of the *Courant*. They are marked by some sins of omission, but by still weightier sins of commission. Mr. Espinasse's portraits of such of the men of letters (more or less) whom he came across or heard of in Edinburgh—John Blackwood, Alexander Smith, Professor Aytoun, "Pat" Alexander, and "Jack" McLennan—are no doubt excellent. Nothing could be better, as a "good story" for the dinner-table, than the account he gives of one of the adventures of the "wayward if gifted" Andrew Wilson, author of 'The Abode of Snow,' and Gordon's first historian. "When his fortunes were at their *nadir*, he applied for the editorship of an obscure weekly newspaper in a small town in the extreme south of Scotland. It belonged to an elderly and devout Presbyterian spinster who asked him for a preliminary interview. Andrew having presented himself, the lady began by putting the leading question, 'And what, Maister Wilson, may your relegion be?' With the greatest gravity, Andrew replied forthwith, 'Madam, I am a Buddhist!' The collapse of his candidature was instantaneous." But why did not Mr. Espinasse, when he was about it, give a picture of literary society generally in Edinburgh during his time, and in particular of that set whose first Mæcenas was Lord Murray, in which Alexander Russel was Macaulay and Sydney Smith rolled into one, and of which we have recently heard not a little through the death of that remark-

* 'Literary Recollections and Sketches.' By Francis Espinasse. (London: Hodder and Stoughton. 1893.)

able and too little known man, Charles Jenner? Then I am quite certain that Mr. Espinasse would have been well advised to have refrained from washing certain journalistic dirty linen in public. He ought to have kept the story of "Weggles" out of his book, even although it has been Thackerayed by the genius of James Hannay. Mr. Espinasse is not the only man among whose memories that of "Weggles" is not specially prized. But poor "Weggles" is dead, and his works do not live after him. When the new edition of this book is called for let Mr. Espinasse get rid of "Weggles," and provide his readers with an index. The contents of each chapter are indeed given with great fulness, but they are not quite all-sufficing.

I know nothing in the whole portentous range of post-Carlyle literature upon Carlyle that more effectively represents him in intellectual undress than the chapters in Mr. Espinasse's 'Recollections' which deal with "The Carlyles and a Segment of their Circle." Here is Sartor—for he was Sartor to every fibre of his nature, to the last syllable of his recorded time—always or almost always in his old brown dressing-gown, "seated on a footstool on the hearthrug, close to the fireplace in the little parlour, sending most deftly up the chimney whiffs from a long clay pipe." Mr. Espinasse is no mere hero-worshipper, even although, in the first stage of his acquaintanceship with Carlyle, he asked for "a solution of the mystery of existence." There is a great deal of dry Scottish common humour in his writing, and not a little of the matter-of-factness of France—that France of which possibly the biographer of Voltaire may feel inclined to say with Renan, "Exact and solid meaning of the things of the earth, this is her share of the world." And so we have in this volume better and more reliable, if also less impressionist, pictures of a number of the members of the Carlylean circle—Venables, Monckton Milnes, John Forster, and that curious compound of dreamer and adventurer, Thomas Ballantyne—than are to be found anywhere. One of the best, and in every sense most satisfactory chapters, is that in which the relations between the Carlyles and the Ashburtons are dealt with at considerable but not tedious length. One rises from a perusal of these with greater liking than one had for Lord Ashburton—although he was a trifle too good-natured and too free with his cheque-book—and a greater dislike for the first Lady Ashburton. Her rudeness was far more notable, certainly was far more in evidence, than her cleverness, and Mrs. Carlyle did quite right to resent her selfish tyranny, although her jealousy—but did she cherish any genuine feminine jealousy of Lady Ashburton?—was unfounded, and, indeed, essentially preposterous. Mr. Espinasse also makes it absolutely clear that the hasty, generally cynical, and too often altogether unjust, judgments on men and women that Carlyle was in the habit of delivering in the presence of his family and friends, were by no means so serious as they have been represented to be. Carlyle was quite as ready to modify and do penance for these judgments—when good cause was shown—as he was to make them. Besides, nine out of ten of them were simply "exercises" in that unsurpassably graphic style which will survive his pessimism and his prophecies.

Next to Carlyle and his wife, the best portraits in Mr. Espinasse's gallery are those of Geraldine Jewsbury and George Henry Lewes. Mr. Espinasse came to know Mrs. Carlyle's most intimate female friend during one of his sojourns in Manchester. She seems to have been a bright, sympathetic, natural creature, in spite of her George Sandishness, and her "bother in her soul." Her 'Zoe' cannot, however, as a work of art, be placed on the same shelf with 'Robert Elsmere,' but by all means let Mr. Espinasse, to whom for a time fell the duty of putting his friend's "sentences on their legs," believe that the career of the hero of 'Zoe' after his abandonment of the orthodox faith "is far less common-place than the sequel of Robert Elsmere's similar performances." Mr. Espinasse's picture of George Henry Lewes—that brilliant, restless, ambitious, but not quite wholesome personality, whose influence on many living men of letters has been greater than they care to acknowledge—is life-like, though not at all flattering. He also gives some glimpses of George Eliot, and some marvellous illustrations of what Matthew Arnold would rightly have regarded as her "useless culture." But why does not Mr. Espinasse speak out straight on the relations between the Lewes and Thornton Hunt families and their connection with the moral catastrophe of George Eliot's life?

Mr. Espinasse does not obtrude himself upon his readers. One infers rather than learns that, as a young man he was engaged in the British Museum, and that since that period, he has done much and valuable work as a journalist, in London and Edinburgh more particularly. But he keeps resolutely in the background. This modesty will be greatly appreciated, but it is not without its disadvantages. His chapters—very solid and informing chapters they are—on the British Museum, on the organisation of literature, and on Manchester men (including Edwin Waugh) and memories—would have been more interesting even than they are had the autobiographical element in them been more pronounced. Possibly Mr. Espinasse will fill the void he has revealed by means of a supplementary volume. In any case ought he not to regard it as "the duty that lies nearest him," to reprint, edit, and annotate all the letters between Forster and Carlyle that are buried in South Kensington?

WILLIAM WALLACE.

NEW BOOKS.

HUXLEY'S ESSAYS.*

Few writers of the present day have exercised greater influence on the currents of thought in England than Dr. Huxley. An acknowledged leader in science, he owes his position chiefly to his marvellous power of appreciating the bearings of scientific truths, and to the clear and incisive language in which he sets forth his interpretations of these truths.

Even those who differ from him or his conclusions cannot fail to respect the sincerity of purpose which characterises his utterances, although his earnestness sometimes leads him to the verge of intolerance, and justifies Spencer's criticism that there is in him somewhat of the spirit of that clericalism against which he is wont to wax warmly eloquent.

In some respects the writings of Dr. Huxley contrast markedly with those of the other great apostles of the evolution philosophy, Herbert Spencer or Darwin. If he is less academic in style than the former, he is a more efficient advocate of the causes which he upholds, and better fitted

*'Collected Essays.' By Thomas H. Huxley. Vols. I. and II. 1, Method and Results 2 Darwiniana. (Macmillan.)

to influence the popular mind, which is more easily affected by destructive criticism than by the constructive speculations of a synthetic intellect like that of Mr. Spencer.

The contrast between Darwin and Huxley is equally marked; each began his public career as a naturalist and explorer, but the researches of the naturalist of the *Beagle* laid the foundations of a work that has revolutionised biology, while the scientific observations of the naturalist of the *Rattlesnake* are in no way superior to those of many a less known scientific explorer. Darwin loved nature for her own sake, and the problems she presented to him were of interest because they were problems of nature. To Huxley nature is chiefly interesting because of the problems she presents, and natural knowledge is attractive because it is the means of unravelling these difficulties.

Darwin is essentially an observer, patient, accurate, and thoughtful, who commands respectful consideration for his deductions by the sheer force of the enormous amount of material which his extraordinary industry has enabled him to accumulate. Huxley sets before us the bold outlines of his subject, using no more facts than are necessary, but using them with a vigour which compels our attention. It is, indeed, questionable whether the Darwinian philosophy would so soon have captured the popular mind had it not been for the influence of the powerful advocacy of Dr. Huxley, who may be considered as the Luther of this scientific reformation.

The essays reprinted in these volumes are of different values. In some we have the echoes of controversies which are even now dead, while others deal with topics of present interest. They are all eminently characteristic of his peculiar expository power, and whether dealing with the philosophical views of Descartes, Hume, or Darwin, his ability in popularising the thoughts of others makes them instructive and stimulating to the reader.

Dr. Huxley has had a successful career. He is a Privy Councillor, and has been President of the greatest scientific society in the world, and an honoured official of the Government, yet in the slight autobiography prefixed to these essays there seems an undercurrent of disappointment, slightly disguised by an unsuccessful attempt at lightness. This chapter might with advantage have been omitted, and is only redeemed by the characteristic stories of two remarkable Scotchmen—Sir W. Burnett and Sir John Richardson.

The first and second essays are popular reviews of the progress of science, the one dealing with the period during which the Royal Society has existed, the other a sketch of the advances of science in the Victorian age, reprinted from the Jubilee volume published by Messrs. Smith, Elder, and Co. The chief features in the first are the theses that natural knowledge is the groundwork of ethics, and that religion is the outcome of man's sense of the limitation of his powers. In the second he teaches that the Baconian philosophy has been a failure as a method in the advancement of science.

The third discourse, "On the Physical Basis of Life," is widely known on account of the controversy to which it gave rise. Having predicated that those activities, the sum of which are called "life," are the inherent properties of a substance called "protoplasm," he attempts to vindicate himself from the charge of materialism on the ground that we do not know the nature of the substrata called "matter" and "spirit" underlying natural phenomena.

The fourth and fifth essays are among the best in these volumes. They deal with certain portions of the philosophical writings of Descartes. The one is an exposition of the Cartesian method, and in this connection he emphasises the proposition that we should accept nothing as an article of belief but what is capable of demonstration. The fifth treats of the automatism of animals and of man in its relation to free-will.

The four articles with which this series ends are on subjects of more general interest in political philosophy. The forcible paper on Administrative Nihilism is a consideration of the duties of the State in reference to Education. In the others he criticises adversely Rousseau's discourse concerning the inequality of men, and his "Social Contract"; as well as the views of Henry George and of Quesnay on the rights of man, and on theories of government. As these are subjects which can be very effectively treated by the analytic method so peculiarly his own, the papers are of much interest to students of Sociology.

A greater unity pervades the essays in the second volume, which consist of reviews of the "Origin of Species" and of the Darwinian hypothesis in its general bearings, and of personal notices of Mr. Darwin. There is, of necessity, somewhat of repetition in these essays, and some of them might have been left out with advantage, but taken collectively they form the clearest exposition of the Darwinian theory which has ever been given to the English reader. Although there is no doubt that some degree of modification in the general statement of the hypothesis is rendered necessary by the researches of Weissmann and his disciples, yet, in view of the frequent changes of opinion in the successive publications of the neo-Darwinian school, it was certainly wiser in Dr. Huxley to reproduce these essays as they were originally written, without attempting to bring his account of the modern criticisms of the details of the hypothesis up to date.

The Christian Church has something to learn from these essays as to the aspect which she presents to those outside her pale. To Dr. Huxley the spirit of Christianity is an anti-scientific ecclesiasticism, the tyrannical enforcement of private judgment. In his view the doctrine of the Church in regard to creation involves the dilemma, either that the Mosaic account is to be literally believed, which is inconsistent with the teachings of science, or that its clear statements have to be sophistically explained away, which is to him so much of a subterfuge as to be inconsistent with the belief in the omniscience and truthfulness of the Spirit which inspired them. He ignores the tenability of any intermediate position between the acceptance of plenary verbal inspiration and total rejection.

The same *clericalism* of temperament shown in dealing with religion is equally manifest in regard to the treatment of psychology. So thoroughly convinced is he of the unity and continuity of all the phenomena of living bodies from the simplest contractility to the highest *psychosis* that he treats with scant courtesy all psychological considerations which make in the opposite direction, and he sees in all masses of protoplasm a material of the same order, although (on his hypothesis) one portion can only show slight change of form while the other thinks out the "Principia" or the "Iliad."

In the concluding papers, the six lectures delivered to working men in 1863, we have Dr. Huxley at his best. These exemplify the marvellous power with which he can invest the simplest of natural phenomena with a living interest, and however much one may differ from him in some of the conclusions which he indicates, we cannot but regard them as probably the ablest course of popular lectures of their kind ever delivered before a non-scientific audience, and as well worthy of perusal to-day as they were when delivered thirty years ago.

A. MACALISTER.

ZOLA.*

A critical biography of a living personage still full of vigour and activity must be a very incomplete affair. The best satisfaction the writer of it can enjoy, is the thought that he has materially helped some biographer-to-be by recording contemporary and fleeting impressions, and noting facts that might aftewards have been discovered with difficulty. His own book can only be a makeshift; but it is fortunate if he limit its scope as Mr. Sherard has done. The outlines of M. Zola's life are sketched in this book, but a man at his time of life does not give free access to all the facts relating to his history, and friends have not yet thought it time to collect their letters from him and all their personal recollections with which he is associated. In the absence of detail on important matters, there is always the temptation to give information on wholly unimportant matters, which can easily be supplied in the case of a much-interviewed man like M. Zola. Mr. Sherard has refrained from this, or nearly so, for though by his aid we do know what the novelist has for breakfast at Médan, we only remember it because it is an almost isolated fact of the kind. The book is called a

* 'Emile Zola. A Biographical and Critical Study.' By R. H. Sherard. Chatto and Windus.)

critical study, yet of criticism in the sense of careful and cool-headed judgment, there is hardly anything at all. But there is what is better than criticism, what is at least, at this point, more useful. Mr. Sherard, recognizing the necessity of limiting the scope of his work, has made of it the biography of a worker. I have no doubt that the ordinary English reader to whom Zola is anathema, taking up this book will be filled with surprise at the lack in it of the particular kind of sensational interest he expected. Perhaps he may get so far as to understand what Mr. Sherard makes very clear, in words addressed specially to the timid or the prejudiced, the grandeur at least of Zola's plan, the moral purpose of it, which must be recognised before criticism begins at all. But the first interest of the book is for the man of letters, and chiefly for the young man of letters, who is still interested in methods.

Here, then, for him to read and consider is the story of a struggle such as he will probably never have to make, that few are fitted to make; a picture of mental ability supplemented by such pluck, grit, industry and abstinence, that one has to turn to hardier professions than literature to find its equal. Here, too, the system on which his novels are made is explained with a frankness that will delight a fellow workman, no matter how different his own methods may be, a system the description of which is enough to make the amateur novelist, and many a professional one, gasp, in which nothing but the first idea of a work is due to inspiration, all the rest coming out of honest work, first-hand observation, zealous research, forced and arduous labour. "I never heard a man ask more questions unless it be an examining magistrate. He was curious, was that gentleman." So said the old mine "gaffer," who had piloted M. Zola about near Mons, before he began to write "Germinal." We are actually admitted into the novelist's workshop. We might have been there many times before, it is true, for M. Zola is communicative about his methods, being quite clear in his mind what his methods are. But the various interviews in which he has explained them have been selected from with much intelligence. The key to nearly all his merits and defects lies in these frank descriptions of how he does his work, to his completeness that so often stultifies itself, to his prolixity, his love of mechanical exactness, his enthusiasm which is fed and never exhausted by labour. Though but the main lines of his career and the broad lines of his character are traced, it is no incomplete idea of the man that is presented, for in him in even a narrower sense than is generally meant, the style is the man, and his literary methods and creeds are not isolated from his personality. Force, mental ability, no delusions about himself (except perhaps the one common to many of his countrymen that when he gushes in a maudlin fashion he is particularly idyllic), no timidity, no weakness of mind or will, and, in a career into which an entrance can only be justified by capacity, little pity for weakness—these are written on every page of his life and disclosed in his methods and his writings. In his remarks on journalism there is a good deal to ponder over. Speaking of the strain of writing for the press he says, "To speak plainly, it is the strong only who interest me. I have no pity whatever for the fate of those who are vanquished, when their weakness is the cause of their defeat. Character is wanted in life, and without energy one can attain nothing. Journalism, moreover, provides the man of letters of to-day with his daily bread, and thus ensures his independence. . . . The writers of the last century were lackeys because they earned no money, and it is to this battle of the contemporary writer, which all of us have engaged in, against the necessities of life, that we owe Balzac."

M. Zola is a strong man, who could have stood hardier treatment than he has received at the hands of this biographer. But we owe thanks to Mr. Sherard's whole-hearted enthusiasm which has given us so admirable, so interesting a selection from the materials for M. Zola's biography which are available at present. G-Y.

M. ZOLA'S HOUSE AT MÉDAN.
From 'Emile Zola.' By R. H. Sherard. (Chatto.)

THE TRAGEDIES OF SOPHOCLES.*

It is not easy to determine the exact object of this work. The translator, while acknowledging the difficulty under which he labours "in following Professor Jebb over ground he has so recently and so thoroughly explored," points out that, in addition to its size and costliness, Jebb's *magnum opus* is only adapted for advanced students, and that accordingly there may be room for a translation intended not so much for "the critical scholar" as for "the general reader." One cannot, however, help suspecting that the number of "general readers" who wish to add a prose translation of Sophocles to their libraries is strictly limited, and classical students are so well aware of the real use to which Bohn's Classical Series is habitually put that they will be inclined to regard "the general reader" as an euphemistic

* 'The Tragedies of Sophocles.' Translated into English Prose from the text of Jebb by E. P. Coleridge, B.A. Bohn's Classical Library, 1893. 5s. (Bell and Sons.)

description of "the indolent schoolboy." However, be the writer's object what it may, books of this sort are so often misused, in order to shirk that real and independent effort to grasp and reproduce the exact meaning of an author which constitutes the chief argument for linguistic study, that it is difficult to welcome such productions with enthusiasm, and it is the more necessary to utter a word of warning on the subject, because the tendency to multiply translations is decidedly on the increase. The example which Professor Jebb has set of appending a prose translation to his edition of Sophocles is being followed by Dr. Verrall in dealing with Æschylus, and in these cases the brilliancy of their work, added to the reputation of the writers, is apt to blind us to the fact that, when placed in the hands of young students, such translations tend not to stimulate but to paralyse mental effort.

Apart, however, from these considerations, the work which Mr. Coleridge has set himself to do he has done exceedingly well. His translation is remarkably accurate, his English strong and vigorous, while in brief notes at the foot of each page he, where necessary, indicates alternative readings and renderings. Whether the poetry of one language could adequately be reproduced in the prose of another might reasonably be doubted, did not many incomparable passages in our English version of the Old Testament demonstrate the fact. But the majestic harmonies of Hebrew prophets and psalmists are less the product of poetic skill than an echo of that divine music which seems linked with immortal truths, so that in all noble languages the expression of religious emotion becomes naturally rhythmic and melodious. The poetry of Sophocles is totally different. It is not the natural and simple expression of deep feeling, but the production of a delicate and refined artist writing for the intellectual gratification of a highly cultured audience, and moreover dealing with conventional stories felt even in his day to be unreal and in which now-a-days it is hard to take a genuinely living interest. Add to this that the choral odes, in which the poet could give most untrammelled expression to his thoughts, were essentially intended for singing to the accompaniment of music, and it will appear—as is, indeed, the fact—that no prose rendering of Sophocles can even faintly reproduce to an English reader the charm of the original.

Appended are the renderings given by Professor Jebb and Mr. Coleridge of a noble passage. It lends itself to translation better than most of Sophocles, and it breathes the very spirit of Ecclesiastes, but those who will compare these renderings with that marvellous dirge (Eccles. xi., xii.) which forms the lesson for the last Sunday after Trinity, will perhaps be induced to think the remarks made above not wholly unjustified, and will, at any rate, get an excellent lesson in English style.

This is Mr. Coleridge's version:

"Not to have been born at all surpasses all that words can say; but, when a man hath seen the light, to return as soon as may be to the place from whence he came is the next best thing by far. For once he hath said farewell to youth, with all its wayward thoughtlessness, what woe-worn sufferer ever wanders from the path of pain? What weariness is not his lot? Envy is there, and faction, and strife, and battle, and bloodshed; and last of all, to crown his wretched lot, comes hateful age, infirm, unfriended, shunned by all, with whom dwell all the worst of woes."

Prof. Jebb renders thus:

"Not to be born is, past all prizing, best; but, when a man hath seen the light, this is next best by far, that with all speed he should go thither, whence he hath come.

"For when he hath seen youth go by, with its light follies, what troublous affliction is strange to his lot, what suffering is not therein?—envy, faction, strife, battles and slaughters; and, last of all, age claims him for her own,—age, dispraised, infirm, unsociable, unfriended, with whom all woe of woe abides."

T. E. PAGE.

ASPECTS OF THEISM.*

This welcome volume has grown out of lectures delivered by Professor Knight at the Theological College, Salisbury. It is substantially another attempt to answer the never silenced question, "Is there, or is there not, a spiritual principle at the heart of things, within the matter of the universe, and pervading it from centre to circumference; which is not a mere *function* of this or that portion of matter that happens to be organised, but rather the interior essence of each separate thing that lives and grows, or feels and thinks?" The various answers which have been given to this question are reviewed, and the ontological, cosmological, teleological, ethical, and intuitional arguments in favour of a theistic answer are stated and criticised. Professor Knight's criticism is just and satisfactory; and while it may truly be said that this task has frequently been undertaken by other writers, it must also be said that nowhere has it been more thoroughly accomplished. As a lucid presentation of the difficulties of the ordinary theistic arguments, and as a presentation not too much hampered with the philosophical technicalities which dismay and depress and deter the lay mind, Professor Knight's discussion may be unhesitatingly recommended. His own contribution to the theistic answer consists in his proposal to treat all the great historic theistic arguments eclectically, extracting from each the element of sound reason it contains, and combining their several contributions. "To the notion of the infinite and absolute Substance immanent in the world, superadd the idea of a primal, universal, and ultimate Force, of an energy that is also infinite and absolute, and is therefore the fountain-head of all the other energies of the Universe. Conjoin with this the notion of supreme causality. Fill up the idea with others gathered from what is noblest in human nature, letting the symbols which savour of limitation drop from the mind after they have been used to help in its ascent." It will no doubt be objected to this eclectic method that a combination of logs each of which is partially rotten will at the best make rather a risky bridge. But it may as truly be argued that in the multitude of counsellors, even though each individually is not a perfect embodiment of prudence, there is wisdom. The difficulty is to exhibit this cumulative argument in a thoroughly scientific manner, and especially to exhibit the argument for personality in a manner which will command the assent both of science and philosophy. Professor Knight has managed this part of his argument with both knowledge and wisdom, and his plea for a certain use of anthropomorphism should become a classical passage; and yet, after all, the difficulty recurs; and until philosophy knows its own mind, and has clearly ascertained the limits of its enquiry, and of its possible knowledge, the difficulty must recur. Besides his exposition of the true use of anthropomorphism, there are many other parts of the book which will be prized for the clear light in which subtle ideas and obscure problems are set. Among other passages which distinctly forward the questions at issue may be mentioned those in which some fallacies of evolutionists are exposed, and in which the evidence and test and nature of intuition are exhibited. Professor Knight is as open to poetic as to philosophical influences, and this feature not only lends a peculiar and grateful flavour to his writing, but prompts a fine tribute to the philosophical poets who have played so important a part in the promotion of right thinking. He might, however, have said a good word for science also, for to it every intellectual enquiry owes an irredeemable debt. But whatever may be its omissions, Professor Knight has given us a volume which must be read with respect, which will certainly be read with pleasure, and which few will lay down without feeling grateful to the author.

MARCUS DODS.

* 'Aspects of Theism.' By William Knight, LL.D. (Macmillan and Co.)

ORCHARD SONGS.*

Since the publication of his first volume Mr. Gale has given us few surprises and remarkably few disappointments. He knows what he likes; he has not yet found a great many things worth singing about; and we have learnt what to expect from him. It is mainly in two moods he writes. In one he is full of a love-making that has nothing puking or puling about it, but is full of sunburnt mirth and plentiful caresses, light-hearted and unashamed. His Country Muse is a jocund muse, and in her company England is merrie

* 'Orchard Songs.' By Norman Gale. (Elkin Mathews and John Lane.)

England still. There is true old English realism in his pictures of rustic revels, when

"Men and maids are ripe for glee;
Love steps among them shy and warm,
Or calls them to the chestnut tree.
As Colin looks askance at Jane
He draws his hand across his mouth;
She understands his rustic pain,
And something of the tender south
About her milkmaid beauty flits."

It appears he has been found fault with on account of his frankness on this same rustic love-making. But the little liberties he permits himself are all guileless, he explains: that which in frigid, solemn circles has been dubbed impropriety is only his innocence. And he protests with melancholy indignation, all unrepentant,

"I have not shamed you, O my love,
So friendly and so wild,
You shall not blush to teach again
Your lover and your child.

Who call me base must think me base;
But soon afresh for me
Your speeding footsteps in the grass
Shall prove my purity!"

Surely one hardly needed his defence. Occasionally his country lovers in their boisterous glee become a little too self-conscious; now and again they get over-heated in their romping, and for a moment lose their charm. Not for long. It is all so respectably allied to his domestic sentiments, which are so tenderly real or so charmingly feigned. Why, in even the Hannibal poem here these sentiments are uppermost, the exile Hannibal's interest in his warriors' home consolations in distant Carthage being altogether touching. It is not in the warmth of his pastoral poetry that danger lies. But it is just possible that his air of rustic innocence, charming and ingenuous as it is, might in time become a mannerism.

His other mood is not perhaps a sincerer one, but it calls up more constant sympathy. He is an open-air poet, which is something altogether different from a poet who sings about nature. Whatever be his methods of composition, and they are not of the least importance to his readers, at least the inward words of his poems that sing of joy in the beauty of the world, in

"The fine sincerity of light
The luxury of open sky,"

must surge up in him out of doors. Translated into verse they still come warm from the heart. It is difficult, and I think, impossible, to detect any untruthfulness or exaggeration in his delight in clouds and trees and singing birds, and in those "pure encampments of repose," where

"The grass can see the sky,
And all the acres of exceeding blue
Look down upon the dew."

And this is more than can be said of many poets.

He is a little uncertain. In his teasing, romping mood he is sometimes out of tune; his domestic emotions find occasionally rather maudlin expression, as in the "Rest, dearest, rest," in this volume; and in a kind of verse where freedom, simplicity, and ease are the first essentials, he sometimes uses just the familiar word or phrase that does not charm but, on the contrary, offends. It is surely not priggish to cavil at "My word!" shot in at random in a dainty poem. The fact is that Mr. Gale's poetry should be perfect. A blot shows so hard and black against its delicate surface.

Among many pretty songs of country maids, and love-sick swains, and lays of peace upon the Cotswolds that delight us, perhaps none is more real, more beautiful, than that of the freer of cage birds—"A Shilling Each"—

"I vow to birds my pennies! I will pinch,
Redwing, redstart, yellow-hammer, finch,
Let them recover all their greens and blues!
Threadbare my coat shall be, and old my shoes.
O, sweet to fill my hand with living fluff,
And toss the loves to heaven – joy enough."

G-Y.

*EN BOUQUINANT.**

From 'The Book-Hunter in Paris.'

These two books represent the amiable and hopelessly incurable folly in its two moods. Mr. Roberts calls the collector to put his spectacles on, to settle down to the real interest of his life, to turn over his precious volumes, to curse the smallness of their number, to take furtive trips abroad, to feverishly haunt sale-rooms and libraries, and generally to neglect the calling or profession by which an unsympathetic world expects him to earn his living. M. Uzanne writes more for the breathing-spaces between the fierce hunts. He catches the book-lover at leisure, buttonholes him, tells him a story, caps that by another, and seems generally inclined to treat the pursuit without undue solemnity. But for all his frivolous air, he is quite as dangerous. He is feeding one of the most fatal of all passions, even when he is laughing at it.

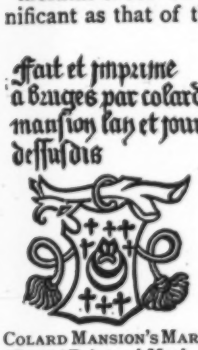
Mr. Roberts' book is one of a series which must appeal to all book-lovers. The present volume is a mine of interest to those interested in typography, and is itself an excellent example of that art, for which thanks to the Chiswick Press. The compiler has wisely filled most of his space with designs, and these take us into the heart of the whole matter. Rude many of them, meaningless some of them, the best and a large number date from the times when a book was a book in a sense that cannot be understood by minds content with the neat and characterless volumes turned out now by the thousand every day. It had its binder's and its printer's personality stamped on it just as clearly as its writer's. Its printer may have been no mere tradesman, but a scholar, as the Estiennes were, or as were Martens, Geoffrey Tory, Bade, Dolet, and Aldus Manutius. The examples of marks given here, ranging from Fust and Schoeffer's down to some of the present day—only in the recent examples have booksellers' marks been introduced — practically give the history of printing in brief. We see the quick rise to the best workmanship, the good standard maintained for a time, then a slow decline, then the long mediocrity, and the recent revival. During the worst period the marks are not so much poor as few, for where no personal artistic care was bestowed on the printing craft, a personal signature did not suggest itself.

GALLIOT DU PRE'S MARK.
(From 'Printers' Marks.')

The favourite designs of the old printers, and of some of the

* 'Printers' Marks.' A Chapter in the History of Typography. By W. Roberts. The Ex-Libris Series. (G. Bell.)
'The Book-Hunter in Paris.' By Octave Uzanne. With a Preface by Augustine Birrell. (Elliot Stock)

modern ones too, contained some obvious pun, suggested by their own names. Gillet Couteau, Galliot du Pré, Maillet, De la Porte, Lecoq, Gryphe, Du Moulin, Apiarus, Chandelier, De la Rivière, Du Puys (his mark was Christ at the well), Andro Myllar the Scot, punned skilfully. The English printers did it clumsily, except perhaps John Day. Singleton's mark—a single tun—is an aggravating kind of joke. The devices were as a rule more original and more relevant than the mottoes, which were mostly as vaguely moral as those on family crests. Not many were so significant as that of the printer of Calvin's books—Girard—*Non veni pacem mittere, sed gladium.* Among the most beautiful and otherwise interesting marks are Froben's, Dulssecker's, Caxton's, Wynkin de Worde's, the Regnaults', the du Pré's, the Brothers' of the Common Life (Thomas à Kempis' Order), the Elzevirs', the Guinta's, and the Aldine Anchor in its various forms. One should mention also that of the Kelmscott Press. We can only point to a few of the more striking examples, but to the true student and lover they will all have interest and significance. The book has great artistic value, and it will be of real service to the collector. To many it will be a delightful introduction to a new altar in bibliolatry. By-the-bye, in the Bibliography as well as in the Preface, Berjean's book on Printer's Marks should find a place.



COLARD MANSION'S MARK.
(From 'Printers' Marks.')

Every one knows M. Uzanne's pleasant, garrulous style, how he takes his readers into his confidence, how he spins phrases lovingly, and always keeps you in good spirits. He was just the man to write such a book. He knows all the present stalls and their keepers, has heard from them the traditions and the legends of the stalls of long ago, and to his personal interviews he has added wide research among old municipal enactments, among newspapers, reviews, and libraries. Feeling that the interest and the uniqueness of the whole business deserved to be chronicled more completely than has ever been done before, he has gathered all his notes, his impressionist sketches, his jottings about trade secrets and customs into a pleasant shape. And he has done it well because he has an eye both for books and men.

From 'The Book-Hunter in Paris.'

The stories of famous hauls in former times on the quays, and the laments on the degeneracy of the chase to-day, Mr. Uzanne takes for what they are worth. He finds the same laments in the mouths of the old haunters of the quays. They also came too late. But he owns that something of the charm and individuality has gone from the stalls. Modern appliances in favour of the safety of the books are not picturesque, and the book-shop keepers retaining many of the stalls has spoilt the trade for the smaller men, and driven some interesting worthies out of the field. Yet the striking feature of the Paris quays is, he thinks, not likely to disappear. M. Uzanne knows all the *bouquinistes* and their peculiarities—how on the Quai Voltaire, for instance, they are gentlemen, and on the Quai Malaquais they are learned in bibliography, on the Quai Conti they are conversationalists, on the Quai des Grands Augustins they may wear blouses and be less careful of their manners, and so on. He does not write idylls about them. He is very candid. Some of them take to unfortunate means for keeping out the cold, some are ignorant, others crusty and quarrelsome. But he gives the good with the bad, and they are evidently his very good friends. Here is a picture of one, Père Débas, by M. Anatole France. "He is almost happy. If he is poor he does not think about it. He does not sell his books, but he reads them. He is an artist and a philosopher. When it is fine he enjoys the gentle ease of living in the open air. He sits down at the end of a bench with a pot of glue and a pencil, and as he mends his damaged books, he meditates on the immortality of the soul."

A BOOK AUCTION.
(From 'The Book-Hunter in Paris.')

Besides the stall-keepers there are pictures of the book collectors, old and new, the book thieves, too, alas! and the book auctions. But we can only send interested readers to the book itself. Mr. Birrell's genial preface and M. Uzanne's lightly-worn learning will delight them. With some of the charming illustrations with which the book is filled we are permitted to adorn our page.

THE BUCCANEERS OF AMERICA.*

John Esquemeling, a Dutchman, set out from Havre de Grace, in the year 1666, in the service of the West India Company of France, and in due course arrived at the Island of Tortuga. The company coming to grief, its effects were sold, and with them Esquemeling. He had two masters. The second one being humane, gave him his freedom. Whereupon, he says, "Being now at liberty, though like unto Adam when he was first created by the hands of his Maker, that is, naked and destitute of all human necessaries, nor knowing how to get my living—I determined to enter into the wicked order of the Pirates, or Robbers at Sea." His narrative of what he went through is the principal source of our exacter information on the Sea Rovers of the seventeenth century. Except Ringrose's more limited account there is no other contemporary record in English. As the translator said in his preface, "the English people are of their genius more inclinable to act than to write."

The Buccaneers' story has probably two sides to it, but you have to look very close into Esquemeling's narrative to find a suggestion of more than one—the bad one. Any romance about the free and independent life sickens before the ferocity, the rapacity disclosed in his story. Morgan's diabolical ingenuity at the siege of Porto Bello Castle makes one's blood run cold. No wonder people trembled

* 'The Buccaneers of America.' By John Esquemeling. Reprinted from the Edition of 1684, to which is added a reprint of the very scarce fourth part, by Basil Ringrose (1685), containing the 'Dangerous Voyage and Bold Attempts of Captain Sharp and Others.' Edited with an Introduction by Henry Powell. (Swan Sonnenschein.)

"only hearing the leaves on the trees to stir," fancying them to be pirates. There is little to choose between the conduct of the Dutch, the English, and the French, and Esquemeling was evidently drawn to sympathise with the common enemy, the Spaniards.

There was, of course, a natural beginning to the enterprises; and no doubt the fascination of liberty and anti-Catholic fervour drove many worthy men to join them. And certainly no coward, no weakling could abide in their ranks. When his men took the oath of allegiance the terrible L'Ollonais made answer, "'Tis well; but know ye withal that the first man who shall show any fear, or the least apprehension thereof, I will pistol him with my own hands." In one of Pierre le Grand's expeditions "they gave orders to the surgeon of the boat to bore a hole in the side thereof, to the intent that their own vessel sinking under them, they might be compelled to attack more vigorously, and endeavour more hastily to run aboard the great ship." Their gallant bearing in privation and danger was magnificent. When the inhabitants of one place received them with "great cannon balls," the Pirates "instead of fainting thereat, ceased not to encourage one another, saying, 'We must make one meal upon bitter things, before we come to taste the sweetness of the sugar this place affords.'"

From 'The Buccaneers of America.'

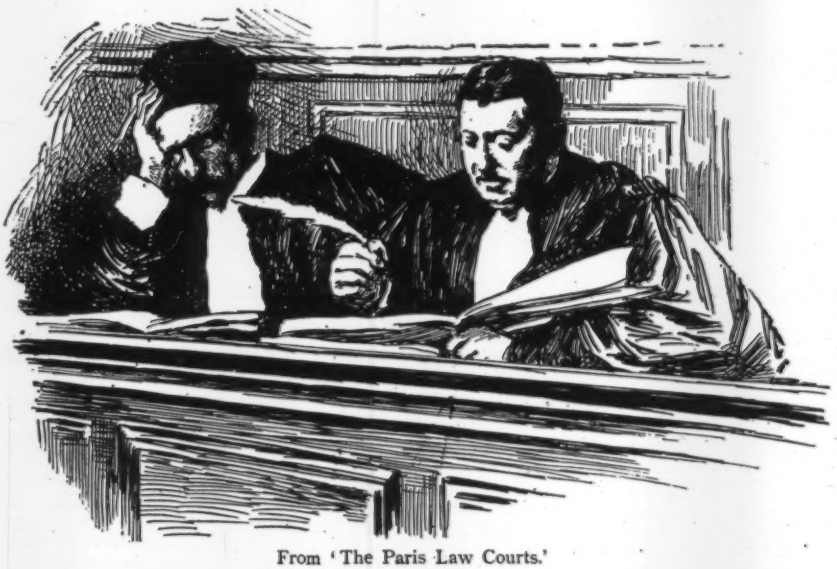
Of Sir Henry Morgan, the most notable of the Pirates, there is much to tell. In all truth, a shameless villain, but a remarkable man. He "always communicated vigour with his words." His success was wonderful, both as the boldest of all the rovers and in his more lawful pursuits, for he lived to be knighted and made governor of Jamaica, and, true to the traditions of human nature, to become a vigorous suppresser of buccaneering.

Esquemeling's account of the pirates' laws and customs, and their socialistic system, his jottings on geography, natural history, and folk-lore, are of much value. Indeed his whole story is of rare interest. It is issued now in a handsome edition, and with excellent *facsimiles* of the original fine engravings. It is a book that will appeal to all who care to read unvarnished human history.

THE PARIS LAW COURTS.*

'Le Palais de Justice de Paris,' of which this book is an English version, was written by various members of the Association de la Presse Judiciaire, that is, by certain journalists attached to the law courts. Their work has made them closely intimate with all the details of the administration of the courts, as well as with the *personnel* of the French bar. At the same time they are just enough outsiders to judge of things fairly, to tell the truth in certain cases where those of the inner circle might prefer to gloss it over, and to be frank and intelligent observers of the stirring life that goes on within the precincts of the halls of justice.

Mr. Moriarty has not been deceived in thinking this work would be of interest to English readers, and not only to legal ones. It is not particularly technical; a detailed account of the administration of the old French courts that occurs in the original has been omitted, and the translator has given in its place a short explanatory sketch of the present-day judicial system. The plan of the book is excellent. After being conducted over the empty buildings as tourists in the vacation, we are bidden be present at the opening ceremony in the Sainte Chapelle. Then the daily scenes in each court are dramatically described, M. Bertillon's interesting anthropometric department is examined, and the habits, personalities, and tricks of the various *juges* and *maîtres* called attention to. An imposing and interesting group these make, though they may not all reach the ideal sketched by old Dubreuil, and quoted here: "I. An advocate should be of stately deportment and well-proportioned figure, so as to make a good impression on the eyes of judges and spectators.



From 'The Paris Law Courts.'

III. In his bearing he should show no trace of presumptuous assurance; on the contrary, he should win the

* 'The Paris Law Courts.' Sketches of Men and Manners. Translated from the French by Gerald P. Moriarty. (Seeley.)

favour and interest of those whom he addresses by an air of modesty and reserve. IV. There should be nothing fierce and reckless about the expression of his eyes."

Though the writers set out with the intention of informing rather than amusing, they have given the information in as picturesque a form as possible, inserting many pathetic and humorous touches into their description of scenes where the pathetic, the horrible, the formal, and the grotesque jostle hard on each other every day. While there is in their book plenty of criticism of the law's delay, and while a good deal of fun is poked at legal dignitaries and their clients, the brightness and popularity have not been gained by any means approaching flippancy.

The numerous illustrations deserve quite special notice, more especially those by M. Renouard. They are pictures many of them of great artistic value, and even the mere jottings are full of force and character. One of the larger illustrations, the Advocates' Restaurant, is a masterpiece.

Altogether it is a book of serious interest, brightly and intelligently written, a delight to look at and to handle.

KEYNOTES.*

Mr. Egerton's stories are perhaps not the best kind of thing to recommend as a solace to the leisure of the curate's sister. Nor is the volume likely to be the most popular one in the book club packet. Indeed they would be no worse if they strained themselves a little less to keep away from the ordinary moods of men and women. But taking them as they are, with their surface affectations, which it is as well to acknowledge at once, they are all real, powerful pictures of human beings living to-day, in a somewhat rare atmosphere most of them, full of burning pain, and thought, and passion, and touched now and then by strange and beautiful lights. "Mr. Egerton"—the quotation marks are a mere conjecture—chiefly aims at painting the kaleidoscopic nature of women. The lawless, unconventional, passionate type is repeated several times, under different guises. Sometimes she is of a warm gipsy beauty; again, pale, fragile, and outwardly weak. The three chapters of "Under Northern Sky" are a terrible description of a wild Rochester kind of being, a noble, uncontrolled nature, maddened by drink. By his side, his slave outwardly, yet with her spirit free, is his wife. His servants obey him in terror, yet they are loyal to the strength that might have been his, to the generosity they recognise. The scene of his death, a wild Norwegian coast, with the sea lashing and foaming, in harmony with the stormy human passions, is a terrible bit of realistic description.

The stories are full of Norway; the witchery of the north has got into the writer's blood. He has, too, one would say, come considerably under the influence of Norwegian modern writers, notably of Björnsen. One is reminded again and again of 'The Heritage of the Kurts' in reading "Under Northern Sky." All the tales are wayward, incalculable, and, whoever may have influenced them, original. But passion in its narrower sense is not the motive of them all. Very charming is "The Spell of the White Elf," full of present-day allusions and of the present-day spirit; the tale of how a little child upset all the ways and habits of a very modern household, and how the household rejoiced thereat.

One cannot read the book without acknowledging its distinct individuality, its powerful descriptions, and its frank and fearless tone. Surely the book is written under a *nom-de-guerre*, and the writer is a woman.

NOVEL NOTES.

DIANA TEMPEST. By Mary Cholmondeley. 3 vols. (Bentley.)

'Diana Tempest' is a notable novel, though as a mere story there is not much about it to distinguish it from a great many others. The characters, even the villains, are all—with the exception of Swayne, an impossibility we don't believe in—well-bred, well-dressed personages, and though some of them are impecunious, they are impecunious for lack of thousands, not of sixpences. It is a society novel, and it treats society quite seriously. But there ends its likeness to most of its kind. It has a kinship, also, to the sensational and the detective story, for there is a plot to murder the hero. A band of conspirators take it in turns to attempt to kill him by pushing him below a railway train, by burning him in his bed, by shooting at him on the ice. Only there is no detective; that is the mystery. Not a word does one hear of any attempt to bring the conspirators to justice. And the plot spreading over all these years, the hired conspirators, save one, meanwhile gaining nothing, and not even blackmailing the prime mover of it all, in order to get some compensation for their dangerous attempts, is really altogether beyond the range of possibility. It is only when you get away from the main story, and take the characters by themselves, or hear them talk to each other, or listen to their author's own remarks, that you come to recognise that 'Diana Tempest' is far removed above the average novel. Much thought, much genuine feeling, much culture have gone to make it, yet it is not by any means a laboured performance. Miss Cholmondeley writes well and easily, and she knows the hearts of those she writes about. Diana's mother, with her half-told tragedy; her weak, self-pitying, callous father; Mrs. Courteney who had suffered much, and had gained worldliness without losing sympathy, Madeleine, the vain, silly devotee, are personages shaped by no ordinary hand. Diana, too, the strong, dignified, yet vivacious heroine, is very real. So in a less degree is John, the hero. The writer has striven to endow him with defects in order to make him human, but after giving him an ugly face, she stayed her hand. The byplay in the story, and all the little touches that make one feel the writer knows the very things and places and circumstances she speaks of, are excellently put in. In many ways it is a very strong book, and anyone who reads it will look forward to meeting Miss Cholmondeley's work again.

IN A CORNISH TOWNSHIP. By Dolly Pentreath. Illustrated by Percy Craft. 7s. 6d. (Unwin.)

Some parishes, some country-sides, just like some human beings, have been given souls. They have characters, not less distinct than human characters, they have moods, and inward and outward histories just like men and women. And this is so not merely because they are but corporate humanity. Something else, besides the men and women in them, has to do with it. Thrums has for us a personality; so has that wild bogland where Miss Barlow's peasants dwell. This study of the nature and the temperament of a place, be it hamlet, township, or wide parish, has been applied to a good many different regions now within these islands, and very successfully in this Cornish book. There is a thread of story running through it, and the personages appear and reappear. There is no break; you never lose sight of them. But it is not a novel, and it is hardly a collection of short stories. It is the soul of Polvogue, of Cornwall, speaking through its folk, simply, humorously, and just as it was used to speak. The folk are charming, gentle, and simple, from the Squire and Dr. Tregonpol to Johnnie Hooper the wizard and the ill-favoured Mar Teazer in pattens and "gook." It is a very old world they live in, though things are moving fast just outside, and though Miss Kattern-Ann, the new vicar's hygienic sister, takes to tidying up the parish—"and the dust she kicked up! and the pitchers she broke! and the children she frightened!" They used to say, "There is Miss Kattern-Ann, like a cat in a garret!" She didn't sweep away the old ways and the old beliefs. They were in the very soil of the moors, over which you still listen to "the baying of the zeth hounds—'tis a most ghastly hunt as ever was seen, and we do know who the huntsman is as hunts the poor shadders out of this world. . . . They did say Johnny Hooper rid well to the zeth hounds, shouting and tearing along by the side of the devil huntsman they rid neck-a-neck; but Johnny's horse always threw'd he on the brink of the press-ee-piece of the old mine shaft, and old Johnny would get up and totter away home, his sport over for that there night." 'In a Cornish Township' has real charm. The writer has an eye for all the humour and the beauty and the terror, too, that hang about the quiet places of the earth.

* 'Keynotes.' By George Egerton. (E. Mathews and J. Lane.)

MY POOR NIECE, and other Stories. By Rosaline Masson. (Unwin.)

"Da Capo" is the best of the three stories here, for in it Miss Masson has grasped her characters most firmly. Domestic incidents, mild society rivalries, the uneventful life of a University town are her material, and she has made these serve her excellently for her few studies of modern types. She has aimed at quiet, subtle effects and if these have sometimes escaped her, yet she always writes with reserve and considerable grace. In one point, at least, she has shown real individuality, in her attempts to show the pathos of stupid people.

A LIFE AWRY. By Percival Pickering. 3 vols. (Bliss, Sands.)

This is a one-figure book. The usual number of personages pass to and fro throughout the story, but they are of hardly any importance at all, save only Judy. They are neither improbable nor weakly drawn, for in no part of her book does the writer show a want of promise. But Judy overshadows them completely, and perhaps inartistically. About her story, the end of it at least, one may be inclined to think the tragedy is overdrawn. The writer is not an ingenious weaver of plots, and very likely the difficulty, as opposed to the impossibility of any other *dénouement*, may have been accountable for the last chapter. But as a revelation of a suffering nature, of all the bitterness and pain of a life awry, a life, too, that began with such promise and brightness, the story of Judy is unsurpassed in any novel we have met with for a long time. The poison of disappointment mingling with a generous nature, the hardness of fate thinly crusting over the generosity for a time, the weak strife of brains over powerful stupidity—the masterly description of these is enough to make one write with real respect of even an ill-shapen, immature book like 'A Life Awry.'

THE SHADRACH and other stories. By Frank R. Stockton. (W. H. Allen.)

The stories are not quite so good as Mr. Stockton's used to be. They strike one as more artificial. His themes here are highly ingenious, so ingenious that we keep wondering whether the ingenuity does not mean a temporary exhaustion of inventiveness, or whether he has merely set about finding the most out-of-the-way subjects to test his invention. 'The Shadrach' in Gautier's hands would have been a weird thing of magic. Mr. Stockton has used the motive rather clumsily. So with the others, they are all clever, and all rather forced. However, in his moods of exhaustion even, he is never nearly all dull. We always feel that he has provided some entertainment for us, and not left it to chance.

THE QUICKENING OF CALIBAN. A Modern Story of Evolution. By J. C. Rickett. (Cassell.)

Bokrie, the uncivilised man, native of an African tribe of fine physical development, but low down in the human scale, has been educated by the missionaries, and learnt to glibly repeat all they tell him. His conscience, however, is non-existent. He escapes from the missionaries, is brought over to London to perform tricks at a low music hall, and comes under the influence of the heroine, an unconventional young woman, whose father had been a missionary and her mother one of Bokrie's tribe. Her methods of reform are crude to begin with. "Let me try and do something for you," she says to him. "If I could get you a card of invitation to a nice house, would you go?" But she improves; then she takes him back to Africa, makes him her curate in her mission, and at his death, disappears into the unknown regions where dwell her mother's mysterious tribe. Her lover hovers on the edge of the forest, and we don't know whether he ever penetrated it to take her back, or to stay with her and quicken Caliban. Novels of this kind don't prove much. But there is a great deal of good workmanship in the book. The theories and aspirations in it are not shoddy, and though the leading ideas rather than the characters of the story have been the writer's first care, the Ruefolds, and Professor Racer, and Gracebroke are real personages.

THE TRESPASSER. By Gilbert Parker. Arrowsmith's Annual. (Arrowsmith.)

Mr. Parker has satisfied the demands of a Christmas Annual, and he has done a great deal more. His hero is of high birth, with a cavalier ancestry. Born abroad, he returns, when he has reached man's estate, to the family mansion, from an adventurous life in the wild parts of America. He rides a magnificent horse, and his eyes are of the kind most approved of in romances. So far Mr. Parker has been thinking of the requirements of an Annual. But he has done much more; in fact he has done too much—no book of the kind could stand it all. His hero is a wild child of nature, but he loves Meredith, and he takes London society by storm, not by outraging it, but by his instinctive knowledge of all its most artificial refinements. With no political training, he electrifies the House of Commons. He wins the affections of a beautiful society girl, and then without much warning goes off with a wild animal tamer, and the father of the society girl does not horsewhip him. Perhaps he understands Gaston is experimenting in social problems, for that is another of his rôles. Then, and most remarkable of all, like the hero of Kipling's 'Finest Story in the World,' he remembers what happened centuries back, and is not always himself, but sometimes his great-great-great-grandfather. All this is too heavy a load for any man to bear. Mr. Parker has provided too much entertainment. He makes the heads of his guests whirl, but they should be becomingly grateful, seeing that their only cause of complaint is that he is not dull enough. The book is brim full of life and vivacity, even in its melancholy pages.

MARION DARCHE. A Story without Comment. By F. M. Crawford. 2 vols. (Macmillan.)

The sub-title is a little puzzling. In one sense it is certainly not a story without comment. The comment is the best part of it. Perhaps Mr. Crawford means that it was within his power to have pronounced judgment on the conduct of the principal actors of his story, and that he refrained. Of course he refrained. In the given circumstances they behaved just as one would expect them to. Marion and John Darche are unhappily married. Marion is all tolerance and tact, John is a brute, a kind of society Quilp. Moreover, he is a forger, and as graceless a villain as ever trod the earth; he would have been a convict had his escape not been connived at by his wife and the man who would have been her lover, if they had not been virtuous persons. When news of his death reaches Marion, she is willing to reward the faithful Brett, but Brett for long hangs fire, for he knows Darche to be alive. He still hangs fire when he suspects him to be alive after the report of his death. When clear proof reaches them that the villain is dead, they both rejoice, which is perfectly natural. There is no virtue in suppressing comment so far as they are concerned. It would never have had the shadow of a reason for its existence. But as we have said, the best part of the story lies in comment nevertheless, as is always the case in Mr. Crawford's society novels, Roman or American. There are many novelists who can write more amusing society stories than he, though there are few who reflect the tone and can explain the fine differences of society more cleverly. Mr. Crawford, therefore, if he were well advised, would weave romances drawn from more primitive civilisations, and would, in the form of graceful essays or perhaps even dialogues, write studies of modern manners and shades of manners. No one could do this better, for he is that rare person, a watchful critic of society, and one who takes society seriously.

A BOOK OF STRANGE SINS. By Coulson Kernahan. (Ward, Lock.)

In spite of its morbidly sensational title, the book is neither very morbid nor very sensational. The sins are not of first importance in the stories. Mr. Kernahan's aim has been to explain the condition of the soul at the time of the sin and after. I do not think his psychology is faultless here. In the first strange sin, Mr. Armstrong's, he has done more or less than he intended. The story as it is told is a probable enough one, but no attempt is made to explain how a man of so singularly noble a nature should be guilty of so disgraceful an act. What is shown is the soul of a man with a morbidly exaggerated idea of the benefit of public punishment. Perhaps his morbidity in one direction is meant to explain the morbid, unnatural crime that he committed; but it is far from doing so completely, and we do not find our way about the man's nature very easily. The strongest is 'A Literary Gent,'

which describes the complete degradation of a soul under the power of drink, a degradation so extreme that remorse is turned into a kind of fierce, poisoned content. Whether we agree as to their probability or not, Mr. Kernahan's stories and studies of evil, and the strange, unaccountable workings of the soul under the influence of evil, are interesting, and will well repay thoughtful reading.

DREAM LIFE AND REAL LIFE. A Little African Story. By Ralph Iron. Pseudonym Library. (Unwin.)

It is almost a pity these stories were published now. Along with something of more substantial merit they would pass, and two of them would give pleasure. But things so slight coming after a long interval of silence are apt to be treated as having pretensions to significance. Perhaps Miss Schreiner was over-persuaded, urged to publish something, and this is her consent. Apart from their slightness there is little to criticise about them. The first, a very early story of the writer's, has some strong points, but there is nothing in it that is not better done in the 'African Farm.' 'The Woman's Rose,' with its extreme simplicity of workmanship, is the most striking. It is the story of two women, both beauties, who ought, according to conventional ideas, to have been jealous of one another. Perhaps, I am not sure, there is something allegorical in it. Its earnestness, as also that of the last and poorest, 'The Policy in Favour of Protection,' is terribly solemn.

THE CURB OF HONOUR. By M. B. Edwards. (A. and C. Black.)

Like all Miss Betham Edwards' stories, this one is vivacious and original. It has the touch of eccentricity also, which is never altogether absent from her work. Delighting in out-of-the-way characters and incongruous situations, there is a wayward humour, a kind of teasing habit in her writing, which is peculiarly her own. Her wit is perhaps hardly light enough, and its slow movement is apt to throw doubt on its genuineness—unmerited doubt, for if sometimes over elaborated, it is absolutely genuine. Amusement is, however, not the principal effect of this story, which has something of tragic in it. Rugden, a man of fine intellect and strong character, but misshapen body, has befriended a homeless girl, who repays him not merely with gratitude but love. Yet in spite of his passionate affection for her, he deliberately throws away his opportunity of winning her because his honour is always strong enough to curb his passions. The little village in the Pyrenees makes a pretty background to the story, and the sharp-tongued Miss Tart and Rugden's expectant relatives provide many amusing incidents.

STORIES FROM GARSHIN. Translated by E. L. Voynich. (Unwin.)

The strange Russian literary habit and power of making use of detail has rarely been better exemplified than in these stories. Of course the effective use of detail is known by novelists of every nationality—to mention the first names that occur to us in this connection, by Victor Hugo, by Mr. Gissing, and by M. Zola, to produce their cataloguic, photographic, or statistical effects. But the Russians have never been touched in their peculiar power of choosing it, grouping it, giving it a relevancy, and making it a revelation of the mind and mood of the characters by whom it is perceived. It is a modern power, probably allied to high strung nerves, hyper-sensitiveness, and morbidity. Garshin had it strongly; you see that in "The Scarlet Flower," and "The Memoirs of Private Ivanof." The other stories are inferior, they show his kinship with Verestschagin, and not in the strongest way. One of the uncanniest tales that ever was told is "The Scarlet Flower," a tale of madness, terrible but never revolting, a subtle psychological study yet an admirable work of art, and, what adds to its strange interest, written between his two fits of melancholy mania, the second of which cost poor Garshin his life. Mr. Stepniak prefixes a sympathetic introduction to these excellently translated stories.

THE WORLD'S PLEASURES. By Clara Savile-Clark. Modern Library. Vol. 2. (Bliss, Sands.)

There is a good deal of bitterness behind this title. The pleasures of marriage, of youthful beauty, of sin, of Bohemia, and of inheritance, are each illustrated by tales in which mostly the seamy side of pleasure is shown, the cold ashes of its fire. The stories are powerful, and, though wide-awake to human weakness, by no means cynical in tone. In the best one, 'Blue Eyed Pleasure,' there is a remarkably clever picture of a spoilt beauty. The binding of the Modern Library novels is very pleasing.

THE CONFESSIONS OF A WOMAN. (Griffith, Farran.)

The woman who confessed was beautiful and rich and gifted, both intellectually and artistically. She was Quixotic; she had a great soul, she read metaphysics, and she felt interestingly wicked. This is her own description of herself. Her career was certainly chequered; but it is not her career she invites our attention to, but her soul. Now the thoughts of the woman and her reflections upon destiny are cheap and tawdry and third rate, and one might be justified in throwing down the book with more than ordinary impatience, for egotism of this kind is not edifying. But it is just the egotism in the book that is sincere—the emotions, the self-pity, the tortured vanity, are all reflected with such truthfulness, expressed with such intensity, that the book is lifted by a doubtfully meritorious quality into a place which neither its tone nor its motives justify. A morbid book, full of morbidity passionately in earnest, has an interest.

THE BOOKMAN'S TABLE.

A BOOK OF PICTURED CAROLS. Designed under the direction of A. J. Gaskin. (George Allen.)

Mr. Gaskin and his pupils together have made a book which can best be characterised by that much abused word quaint. But the quaintness has not been sought at the expense of beauty. The words are mostly selected from the Sloane and Harleian MSS. in the British Museum, and they are therefore out of the mouths of singers of Christmases long ago. Each carol has been illustrated by one or more design, something in Mr. Gaskin's manner, though not slavishly so. Besides Mr. Gaskin's own "King Wenceslas," the designs for "I Saw Three Ships," "The Seven Virgins," and "Three Damsels in the Queen's Chamber," specially deserve attention. The book, for the good cheer and the sweetness of its tone, is a delightful one to possess and to recommend. Its whole spirit breathes in the chorus of one of its carols,

"Be we mery in this feste,
In quo salvator natus est."

VIKRAM AND THE VAMPIRE, or Tales of Hindu Devilry. Adapted by Sir R. F. Burton. Edited by Isabel Burton. Memorial Edition. Illustrated by E. Griset. (Tylston and Edwards.)

Sir Richard Burton's selection from the 'Baital-Pachisi' is one of the strangest of fairy story books. This old legend contained the germ of the 'Arabian Nights,' and suggested both matter and form to such later collections of tales as the 'Decameron' and Apuleius' 'Golden Ass.' Fantastic all of them, gruesome many of them, full of strange, witty inventions, their very grotesqueness fascinates while their applicability to modern times fills one with wondering. Mr. Griset's illustrations are altogether in keeping with the text. Sir Richard Burton translated freely, he acknowledges, "to remedy the conciseness of their language," and certainly he gave them an attractive form.

PROVERBS IN PORCELAIN. By Austin Dobson. 5s. (K. Paul.)

A charming book. The proverbs are well known already; they are reprinted from 'Old World Idylls,' and bright and graceful they are. But Mr. Bernard Partridge's pictures are new. Those who know him as an artist humourist only may be surprised to see with what delicate touches he interprets Mr. Dobson's old world proverbs and ballades; but those who have appreciated justly his skill in *Punch* and elsewhere, will not be surprised at his skill in any new departure. He has done his part with perfect grace, and he and Mr. Dobson and the publishers have combined to make one of the daintiest illustrated books of the season.

LETTERS TO MARCO. By George D. Leslie, R.A. 7s. 6d. (Macmillan.)

Mr. Leslie and Mr. Stacey Marks corresponded with each other frequently between 1885 and the present year, on birds

and beasts and flowers. Mr. Marks "neatly and carefully" preserved Mr. Leslie's letters, and persuaded their writer to publish them. What about Mr. Marks's? Are they in the press? Or was the recipient less neat and careful? Mr. Leslie's have quite a character of their own; he has the first requisite of a good letter writer, amiable garrulity. His country-house was a new toy to him; the flowers in his garden, the toads on the garden-path, the blackbirds on the hedge, were flowers and toads and blackbirds, but they were something more; they were his own. Than Mr. Leslie no one could be more modest about the value of the letters. He does not want to be thought to ape Gilbert White. No one would suspect him of it. We take him for what he is, an amiable and accomplished artist playing at being squire and naturalist, and enjoying the game immensely. His letters may leave natural history just where they found it, but they are the occasions of his publishing a charming series of pen and ink sketches, mostly of flowers. The book, in their respect, is a treasure house. Here the artist, and not the amateur naturalist, is to the fore.

HISTORY OF ENGLAND AND THE BRITISH EMPIRE. By Edgar Sanderson. Maps. 7s. 6d. (Warne.)

Mr. Sanderson has proved himself well qualified for his task; and a very comprehensive task he has set himself—to trace English history from its beginnings, in detail, down to the present day, and to give descriptions of the manner of life at the different epochs, to explain the inner meaning of great movements, to record the progress of thought and literature and commerce. It would have been easier to do this in several volumes for the advanced and philosophical student. Mr. Sanderson has aimed rather at making a book to be used by the elder pupils in schools, which shall give them reasonable, intelligent impressions, accurate and ample information. He has pressed an enormous amount of well digested matter into wonderfully small space. Yet it is not a mere summary. It may be a guide to other works—and Mr. Sanderson has shown himself to be abreast of recent research—but it is complete in itself. Though intended as a text book for schools and colleges, its use should spread far beyond these. It will be a convenient and valuable addition to any library.

THE QUEEN OF THE ADRIATIC. By Clara Erskine Clement. (Gay and Bird.)

Here is the story of Venice old and new, told by an enthusiast. Its ancient prosperity, its splendour and decay, the traditions of its palaces, the story of its painters, are here written by one who is familiar with every nook and corner of the "glorious city in the sea," and who has not merely drunk in the beauty, but has been a serious student of history and of art. Mrs. Clement takes a high place in her own country for her knowledge of mediæval art, and this book proves that her attainments are solid, and that she has honestly won her reputation. It is illustrated by a series of beautiful photographs, and the binding is very well designed. If this be chosen as a gift-book, it will be both read and enjoyed.

SPRING'S IMMORTALITY, and other Poems. By Mackenzie Bell. (Ward, Lock.)

Amiable verse like Mr. Mackenzie Bell's, lit up by a quiet joy in nature, and with never a bitter thought lurking anywhere, is sufficiently rare, and should be valued. These selections from former volumes, and some new poems, give one not a little pleasure, for they are evidently reflections and remembrances of experiences that were keenly felt. Mr. Bell has never attained to any artistic power of expression. There are no lines and phrases to delight us, but his verse leaves on us the impression, nevertheless, that we have been in company with a poet.

ALFRED LORD TENNYSON. By Arthur Waugh. Third Edition. (Heinemann.)

This book has already taken its place as a very important contribution to the biography and to the study of Tennyson. Even when we get the final biography, Mr. Waugh's book will have the value that all books retain that have not been made in a book-making, tradesman-like spirit, but have grown out of enthusiasm and patient research. The appearance of this third popular edition deserves to be made as widely known as possible, for the readers who would gladly take this the best opportunity that has been given them of understanding Tennyson's growth and life-work, are too numerous to have been reached by the more costly editions that have been issued before. The book is very sightly, very attractive in its illustrations, and very convenient.

PLAYS FOR MY PUPILS. By E. Maude Jackson. 2s. (Stanford.)

This book will be found very useful for schoolroom Christmas festivities. It contains four little plays—Cinderella, The Doge's Secretary, His Own Ambassador, and A Floral Birthday Greeting—presenting no great difficulties in the way of stage properties, and yet giving ample opportunities for the imitation of magnificence and for the dignified attitudes which all children delight in. The plays are very well written, and their subjects capitally chosen for scenic effects. Miss Jackson has been unusually successful in a field where success is not easy, and she ought to earn, and doubtless will, the gratitude of other people's pupils.

WITH THE WOODLANDERS and by the Tide. By A Son of the Marshes. Edited by J. A. Owen. (Blackwood.)

"A Son of the Marshes" is not easily exhausted, though it must be said he is given to repeating himself. This is almost inevitable with rapid production in the kind of composition he or his editor affects. There is no great harm in the repetition, only he has so much natural individuality, and he has so much first-hand observation to offer, that he deserves a better and more lasting kind of reputation than that which is gained by what is called "keeping one's name before the public." His books still contain new things, but this one, for instance, though the natural history was never more detailed, is less striking than the former ones, less careful in form, and the repetitions are more numerous. Yet about some of the papers here, 'With the Woodlanders,' 'Old Hedgerows,' and 'Poachers and Poaching,' there is real charm. It is a strange account he has given of the last generation of dwellers under green leaves, at once reticent and suggestive. Lovers of nature they were, and wise in nature lore, pagan in many of their customs, yet filled with the Puritan faith, simple and hardworking, yet learned in the art of poisoning, or potioning, which amounts to the same thing in their case. His woodlanders and Mr. Hardy's heath-dwellers are of the same race evidently. He knows some poachers' secrets, and some keepers' secrets, too, but though he gives us all the excitement of the chase, he divulges nothing essential. In his own mind he plainly respects both when they are not idle talkers but know their business. The poacher is, of course, breaking the law, but "there is a witchery under green leaves that holds people at times." Yet the romance is not all on the side of the poacher; sometimes skill and pluck put it on the side of the keeper, "the quiet one that moves about as if, had the choice been given him, he would have preferred the cloisters of some monastery, who is feared by all breakers of sylvan laws." Of course, the old anathemas against meddling legislators and philanthropists are as hearty as ever—louder certainly, "Newcomers and their fads, many of them mischievous and very inconvenient ones, are not in touch with the people, and they never will be." We have grumbled because the Son of the Marshes' books do not go on steadily improving, but we have nevertheless enjoyed every page of this one, long-winded rustic anecdotes, anathemas against radical reformers, poaching adventures, bird and flower lore, and everything else.

PICCADILLY BOOKMEN: Memorials of the House of Hatchard. By A. L. Humphreys. (Hatchards.)

These are the records of an honourable house, distinguished from its foundation for its upright dealings and its love of literature. When booksellers' shops were social and literary clubs, Hatchards was a frequent rendezvous of men of wit and learning, and from old letters, manuscripts, and ledgers, Mr. Humphreys has found many traces of the dealings of the house with famous persons—Hannah More, Crabbe, Canning, Scott, the Duke of Wellington, to name a few of them. As it still keeps its place as one of the most fashionable of bookshops, its present history will no doubt be as interesting one day as the past which Mr. Humphreys has written about.

THE YOUNG AUTHOR'S PAGE.

REGULATIONS FOR YOUNG AUTHOR'S PAGE.

1. *All MSS. must bear the real name and address of the writer, and also initials or* nom de plume *for designation in* THE BOOKMAN. (*An infringement of this regulation is the frequent cause of the delay in noticing MSS. that are sent.*)

2. *Should writers desire their MSS. returned, they must send stamped addressed envelopes or wrappers. When this rule is complied with we shall make every endeavour to return the MSS. But we undertake no responsibility whatever for their custody or safe return, and writers are earnestly requested to keep copies.*

3. *MSS. received on or before the 15th of the month will be noticed if possible, in the next number.*

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Editor of the Young Author's Page,
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HE WOULD BE AN AUTHOR.

LETTERS TO A YOUNG WRITER.

II.

No wonder you have been struck with the unique advantages of the literary profession. Surely it is of all others the most convenient, the least exacting. Any day for the last ten years a man may have been selling stocks, or growing turnips, or copying invoices, or yawning over lesson-books, and to-morrow be a member of the writing tribe. Now his brother, the painter, only emancipates himself from his early, forced study of the antique to spend a still more painful apprenticeship grappling with the life model in the rough, critical atmosphere of a studio, struggling for the technique which, somehow, in his art is never supposed to come merely by inspiration or desire. His cousin, the musician, only graduates, and is justified in making his sounds or publishing his score, after such years of muscular effort as would seem no trifle to an athlete, or such mental discipline in counterpoint as a wrangler would respect. They have both been snubbed by the constant intercourse with and forced study of masters, and the lesson they have had the best chance of learning is that art is long. Then, too, their equipment, their furniture, are so unreasonably costly. The painter's fastidiousness about lights and space can only be a subject of deepest scorn to his literary brother, as are also his clumsy paraphernalia of canvases, easels, colours, backgrounds, and umbrellas. What is he without them? How helpless, too, are musicians without their particular make of piano or fiddle! What encumbrances when they have got them, and what bitterness when they haven't! Why, a man can write his best sonnet with a stubbly pencil on the back of an old envelope, leaning up against a lamp-post on a winter night. And there is never any real reason why his tools and furniture should be more extensive. Truly the pen's superiority over the palette and the lyre is beyond contesting.

But, seriously, as your question is serious, Does literature want a special training as the other arts do? Without any manner of doubt; so special that it is harder to describe and plan for than is the education in those arts where the hand has to master a technique. Many schemes have been suggested for the manufacture of novelists and dramatists, and it is not easy to say why such schools should be less practical than are those of pictorial art, or sculpture, or music. There is a craft in literature, too. But if schools of painting and music send out a host of well-trained incapables, with hardly a brain among the whole of them, heaven save us from machine-made romanticists and dramatists! The rules of the literary craft crave too much individual application; they are so subtle, so full of exceptions, that general obedience to formulated principles would end in something more terrible than the ill-educated, inartistic carelessness which describes what is supplied to us now by all save a few of our bookmakers.

Schooling there must be. The born writer will school himself; and writers not born, but desirous to be well made, must school themselves too. The training of an artist is always largely unconscious and non-voluntary, consisting in the more or less passive receptivity of sights and sounds, and ideas, that are congenial to him. But art is never altogether unconscious—never, indeed, nearly unconscious—but, on the contrary, the result of much effort and experiment. To sing as the birds sing is a common figure for careless spontaneity; but in the woods there seem to be a good deal of emulation and ambition and rivalry, and the constant maintenance of a high standard of songfulness. A highly-trained and stupid pedant in art is pretentious and wearisome, no doubt; but then a no less objectionable person is an ignorant, spontaneous fool.

As for the question of preliminary education in the ordinary sense, How much of it is necessary, and how far are its uses limited in literature? Its uses are, I think, best seen, not in regarding great writers who have also been great scholars—because the examples to the contrary are so numerous and familiar as to be perpetually and comfortingly recurring to one's mind—but by considering the tremendous difficulties and the common defects of the self-educated writer, difficulties and defects only overcome by efforts that often sap the nervous strength, or by some altogether uncommon gift and measure of power. The training to be got from schools and universities, apart from the fact that it may be an introduction to wider intellectual interests, and give opportunities for an acquaintance with great art—often it does neither one nor the other—is at least convenient. It saves time afterwards; it tends to agility of mind; it forces on us a certain amount of other people's interests and pursuits—not a bad thing in moderation; it gets the acquirement of some useful, if not exactly essential knowledge over early. It is likewise a great preventive of conceit. Conceit—an easily explained and not very objectionable form of it, but conceit, nevertheless—is the great temptation of the self-educated, and of all persons of narrow opportunities. They have had few chances of knowing all the efforts that are made, all the knowledge that is known, all the pains that are taken, all the thoughts that are thought, by the many that are judged in no way to be remarkable. Of course, for a writer who is not to be an artist, who is to make a living, say by writing for the press, or whose pen is to serve him merely to set down his observations and chronicle his researches, the positive knowledge, the power of learning and of concentration which well-spent school years give, is even more convenient still.

But in dealing with young persons ambitious to write—with those friends of yours, still younger than yourself, for instance, who have confided in you their aspirations—a long experience has taught me the necessity of making some preliminary inquiries before settling on the best artistic influences to bring them under—very elementary inquiries, which are apt to rouse some indignation. Can they spell, for instance? Few can. Can they write legibly? Not many do. Do they know the meaning of a sentence or of a paragraph? Only a small number of my young friends give evidence of this. Have they a fair acquaintance with the meanings of ordinary English words? Their vocabulary is, as a rule, limited, inaccurate, and commonplace.

Now this is not the spirit in which they like their soaring aspirations to be met. The first two, or even three, of these points may be allowed to be unimportant details, for the neglect of which no man should be harshly judged. Very well; but no young writer has a claim to say so till he has proved himself a very gifted person. Their neglect is at least ample excuse for the neglect of MSS. on the part of editors. Editors are now proved, beyond all doubt, to be monsters; but even monsters have a right to take reasonable care of their eyesight and to be chary of illegibility. And as for the other little defects, they argue—not infallibly, of course—a want of fastidiousness and of observation of printed matter which is not promising in a literary aspirant; or they mean a want of education. Now a want of education does not merely call up to an editor's mind a vision of great efforts and interesting sacrifices. It is as likely, and as justifiably, to suggest loose thinking, poverty of ideas, and a limited horizon.

Composition—I use the word here to describe merely the mechanical handling of the language—is little taught in schools. Many need never consciously learn it, but those whose instincts are less quick must, if they would write, go through the discipline at one time or another. I should like to send half the young writers who send me manuscripts to school again to learn to spell and construct a simple sentence. If they could write correctly from dictation a paragraphed page of English, there would be the dawnings of hope for them. No amount of exercise in the mechanism of the language would ever teach them to write literary English. But it would teach them to write a decent letter, or a plain, intelligible narrative, or to state their opinions with some approach to accuracy and clearness. When that is acquired—at twelve years old or thirty—it will be time to think of a literary training. But I grant it is hard to turn back to syntax and copy-books when one has learnt to read Rossetti and knows the fascination of a triolet.

One reason, among many, why a young Englishman or woman has special need of training in the writing craft is that, unless they live in a somewhat exceptional circle, the language they hear spoken every day is a very limited one. The vocabulary in use around them is often poverty-striken, thin, and flabby, widened and invigorated only by slang. Our real English stock are frugal and careless of speech. It is partly their undemonstrativeness, partly their unimaginativeness. A young Frenchman has a better chance. Even average persons in France often strike outsiders as stylists in their ordinary conversation. By this I do not mean that their expression is ornate or high-flown, which it is not. Their literary language is certainly not richer than ours, but they use much more of it in their talk than we do. They are more articulate, more logical, less indolent and slipshod.

If a young writer have the germ of the artist in him, care for technique, and the examination of technique, will be a delight to him—not a placid delight; it is a restless joy, with much striving and pain in it, to catch and translate into speech the thing

he sees with eye and brain. Somebody once said that genius was an immense capacity for taking pains, and as it seemed a fine sentiment many people have believed and repeated it. Its little grain of truth is spoilt by the inferential choice in the word "capacity." There is no choice at all in the kind of pains that genius does take, but talent and ambition running after it had better choose to take no less.

Now it is much better that a young man who means to speak to the world in books or newspapers should be less concerned with words and forms than with things and thoughts: else why does he meditate speaking at all? But I would gladly think that the most inarticulate had something striving within them for expression when they try to write, and that they are not merely impelled by vanity. And a cultivation of the art of expression helps greatly towards a just appreciation of one's powers and to a revelation of one's poverty. It sometimes feeds vanity, I know, but then anything is food for that weed. Fine writing may be wrapped round commonplace thought, but it will not deceive for long, and something is always gained by the cultivation of the ear and the tongue, if only a keener appreciation of the literary qualities of others; while mere impotent aspirations, with no real power behind them, and never taught to be articulate, may deceive a man for a lifetime into thinking himself a misunderstood, a mute, inglorious genius, which is a very unhealthy grievance.

A widening of the vocabulary—additional tools and colours—will come, of course, with reading, and experience, and practice. Many a rich and varied writer has never consciously given a thought to the supply of his language. But many another has thought a good deal about it. Théophile Gautier, for instance, used to study the dictionary, many dictionaries; and he attained a marvellous skill and aptness. But without reading the dictionary there are other means not far to seek. Those who are familiar with some dialect have an advantage, for they have constantly presented to them the way in which one word in the ordinary speech is supplemented by another in the remnants of an older tongue. The knowledge of the limitations of ordinary speech is already a gain. Certainly one of the best exercises for strengthening a grasp of one's own language, and clearing one's ideas, is accurate translation from another. When you are giving up in despair the task of finding equivalents you are on the right road. Conscious imitation of the language and style of a period or of a certain writer is valuable too while the student is in a pliant state; and if this and the other suggested exercises end in useless borrowings, archaisms, and affectations, these, with healthy faculties, will fall away, leaving a residue of good acquirement behind. It is also not a bad practice for the beginner to actually pick to pieces passages, good and bad, of prose and verse, to examine how they are made, to judge in a leisurely way the accuracy and the aptness, the brevity or prolixity of the words, the imagery or the literalness of the expression. No doubt, it may turn the pupil into a carping critic, a pedant, and perhaps a prig, for the time; but he should have gained some insight, and a habit of watchfulness. Of course, the training that is not only technical, but nutritious to the mind as well, serves best of all, and nothing is so good, if time can be found—you will not find it much later—as a study, no matter how unsystematic, but more leisurely than can be given or received at school or college, of the older literature, of literature old enough, at all events, for fashion and popularity to have little influence over our judgments on it. While the sympathies and imagination are being touched, the mind strained to understand, the time is being preciously stolen from poorer stuff. You will be yourself at the end of it all, original or commonplace as Providence has made you; but there will hang about you at least an odour of good company, and you will not be so easily decoyed into imitation of the tricks of passing fashions.

But whatever the method, some method and apprenticeship there must be. It is best self-imposed, and it is right if it teach you respect for your language and vigilant dissatisfaction with yourself.

ACTRESS.—Not very promising to judge from the sketch of the plot you sent, or the sample chapters. The story is not interesting, the preliminary circumstances are hackneyed, and it is written too monotonously in this style, "In the spacious and well-furnished drawing-room on this August afternoon, the family were partaking of five o'clock tea." You might try a short story, but don't try to invent complicated circumstances.

ARS LONGA.—Good. Try a woman's paper, because of the part played by the baby. The sentence, p. 6, "Had J. been," etc., is the kind of thing to avoid. Also there might be a good deal cut out of the ending, with advantage.

A. S.—A character is never very interesting that is turned to virtue by such a violent warning. But the little story is well-written. Send it, by preference, to some Nonconformist paper.

BLACK KNIGHT.—Sonnets fair. Album verses the best. The other one hardly calls for criticism.

CYRIL.—A good deal of vigour in it. It is the kind of thing, however, that is best told in prose—prose with motion and rhythm in it. The verse form is well managed, and the poem not at all unpromising.

CHILDE ROLAND.—No. 1. Sentiment excellent, but not poetry. 2, 3, and 4. Good. 5. Middling. The good ones are really promising. They show poetical ingenuity, if not high imagination, and you have managed the sonnet with skill. You might send the three out to try their fortunes, though sonnets are always somewhat of a drug.

DIAL.—Dull. Written evidently in a wrong mood. The sonnet to the living writer is better. He shall have it.

D. W. T.—The song is the better of the two, but an undergraduate paper would be the only one likely to insert it. The other is not good enough to send elsewhere.

ELISE.—No. 1. Good. Send it somewhere—to a weekly, preferably a religious one. It should arrive. The sonnet is less good. Lines 1 and 7, at least, might be improved.

E. M. C.—The reflections are trite. As to the style I can hardly commend it. To "inflict an innocent child with disease, etc.," is not English, and "I am not certain from whose pen the following quotation has emanated" is bad. The quotation "emanated" from yours, the words from someone else's. I should recommend reading rather than writing.

FRANCIS VILLON.—You could make something of this. Perhaps you could follow it up by some more sketches of humble life, from life. In the meanwhile, look again at the first sentence in the sketch. Also at some on p. 2. There is not much to correct, but these passages and some others are capable of improvement.

GAX.—Fair. Quite good enough of its kind to send to a minor periodical. But its kind is not good. At least I look on it as the least useful of all literary exercises, because it generally attempts to hide poor thought by a little fancy, and poor fiction by high-sounding morals.

G. J.—The story may be good enough, but the setting is quite impossible. Perhaps you were trying to write like somebody else.

G. J. S.—Not well enough written, I fear, to find a place in the periodicals you mention. The story being a little hackneyed needs very careful and skilful treatment.

J. C.—This would do very well as a sermon, spoken to simple folks. There is an eloquence about it which, heard from the lips, would be impressive. Being the outpourings of unquestioning conviction and conviction, it should not be criticised as a piece of writing, or as an exercise of thought. I think your power would lie in the spoken word. You can give much freer rein to your love of ornament in speaking; repetitions are then a necessity, and zeal is better than argument.

KISMET.—Good, and popular, too. You should have some success with it.

LAON.—The conception is poetical, and there are musical and impressive lines in the fragment. It is worth carrying through even fifty-one verses, if you have the resolution to really make it, and not leave it in a half-articulate form which suggests to you a thousand times more than it could reveal to anyone else. The poetical "stuff" is not wanting. It is the power of clear expression, rather, which makes your muse at present impotent. I'll read the fifty-one when you are satisfied they express your dream as nearly as you can make them, but half the number would probably serve your purpose better.

LAWRENCE.—It is not commonplace. But the situation you have chosen is too terrible for you to handle fitly yet. It would require more humanity, more experience, and more dramatic skill to deal with it adequately than almost any other. Want of skill has, in such a subject, the look of flippancy, however serious the intention may be. The situation has, by the bye, been dealt with in a well known novel, powerfully, too, but not in an altogether satisfactory way, in Maupassant's 'Pierre et Jean.'

L. M.—Good in some ways, but not as a sonnet. The last three lines are almost out of harmony with the rest. You might have saved the effect by making them a strong contrast to the rest, but they are not that. Lines 9 and 10 rather artificial. You have a sense of rhythm.

L. M. W.—There is stuff in it, but it hasn't much chance of success in its present form. I recognise that it is a kind of parable, and do not read it quite literally; but a certain amount of probability is essential, and probability is too much violated on p. 5. The story would be more effective, as well as more pathetic, if the second attempt were also a failure, and were he to carry to the asylum only an imaginary triumph. The style is rather poor, and not very promising. The whole MS. has a slightly illiterate look, but it is worth working at.

M.A. OXON.—Pretty. The chief criticism I have to make is not on a poetical defect, but a doubtful statement of fact—stanza 2, line 1. It is worth sending somewhere—to a newspaper, weekly journal, or minor magazine. The payment would be trifling.

M. G. P.—Very pretty indeed, in a style that is little written nowadays. It is the best you have done, because the simplest. Good exercise in rhythm.

MINA.—You have chosen a rather unfortunate metre for the subject of No. 1. This metre mostly suggests comic verse. No. 2 is fair, but one has heard it before. Nos. 3, 4, and 5 are poor. They descend to doggerel at times, though I recognise the sincerity of the emotions that evidently inspired them.

ORION.—Not very good, and I don't think very useful. You aim, I suppose, at interpreting the proverbs by pertinent reflections, and illustrating them by modern instances. But you wander too far from the point. You misinterpret occasionally (see No. 3), and there are too many trimmings about your commentary.

REST.—It is discouraging, certainly. I think I'd wait a bit before sending any more. This last story is good enough of its kind—a kind not much appreciated, however, by intelligent children. If your aims are quite unambitious, go on, and your stories will be taken at last. There is a market for the sort of thing. But I'd advise you to let writing alone for a year or two.

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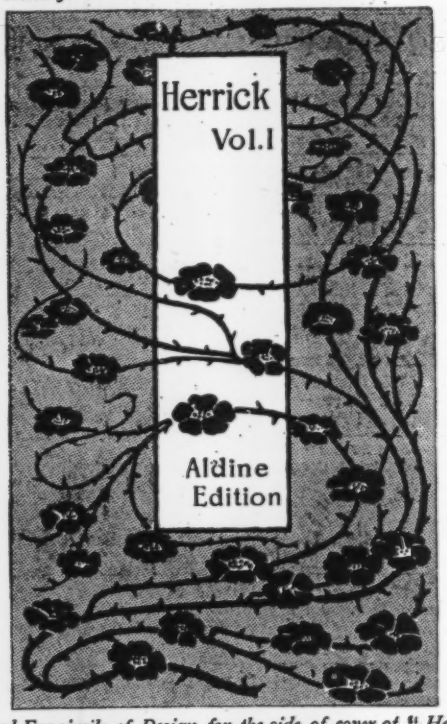

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[*See p.* 86.]

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[*See p.* 84.]

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[*See p.* 89.]

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5. Pusey's Life. 36s. (Longmans.)
6. The Burning Bush. Bishop of Ripon. 3s. 6d. (Low.)

Row atmosphere, very dull.

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TAUNTON.

The old-established business of the County Library has been acquired by Messrs. Barnicott and Pearce, who purpose remodelling and improving the library.

Barnicott and Pearce have just ready for publication Mr. E. J. Haweis' Annals of Exmoor. They have also just published the new edition of their General Book Catalogue, with numerous illustrations.

CAMBRIDGE.

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This is a sumptuous, but it is none the less a child's edition of Andersen. For all its literary and artistic merits it does not seek favour first of all from grown-up lovers of fairyland, though they will be among its admirers. Its excellence is chiefly due to a respect for childhood and a belief in its intelligent appreciation. A child's eye and touch will feel delight at once in the large page, the clear large type, and the paper with its soft surface, not to speak of the illustrations. The selection, too, has been made from a child's point of view. Mr. Nisbet Bain justifies his severe criticisms of other translations (in his preface) by the excellence of his own. It is English, in the first place; and he recognises Andersen not as a mere teller of tales, but as a poet. Mr. Weguelin is always graceful, but here he shows qualities which have not always been evident in his work before—a delicate humour, for instance, truly Andersenian in its gentleness. His illustrations have, too, that romantic beauty that appeals so directly to a child. Big or little, the child is happy who has this book given him, and the happiness of possession will last, for whatever other selections and translations be made, this one will always be of value.

THE NAUGHTY BOY.
From 'The Little Mermaid, and other Tales.'

THE BOOK OF GOOD COUNSELS.

By SIR E. ARNOLD, K.C.I.E. A new edition. With Illustrations by GORDON BROWNE. (W. H. Allen.)

'The Book of Good Counsels' is made up of the best pickings from the Sanskrit Hitopadesa, which has been styled the Father of all Fables. It was translated into all tongues in the ancient world, and from it we have Æsop and Reinike Fuchs. It is a book full of wisdom, of intimate knowledge of human nature, and to this day different versions of it hold sway over Eastern minds. Sir Edwin Arnold made his selection more than thirty years ago, but the book had gone out of print. It was worth reviving, for his version is a skilful one, appealing to Western readers, yet without losing the imagery and the flavour of the East. Æsop was so irritatingly direct. He never took an interesting, roundabout path, and this unimaginative brevity he did not learn from the Hitopadesa. The tales within tales, fables within fables, proverbs in verse, capped by proverbs in verse still more elaborate, are full of ingenuity. 'But that's another story,' is evidently a relic of the Hitopadesa. Mr. Gordon Browne's illustrations to this new edition, including many animal pictures, are

From 'The Book of Good Counsels.'

very good. The one given here illustrates the singularly beautiful tale of 'The Faithful Rajpoot,' which inculcates the dignity and the desirableness of silence in sacrifice.

THE LIGHT OF THE WORLD.

Or, The Great Consummation. By Sir EDWIN ARNOLD. Illustrated after Designs by W. HOLMAN HUNT. 20s. net. (Longmans.)

"The Sovereign voice spake, once more, in mine ear:
'Write, now, a song unstained by any tear!'"

So in the Proem to this poetical version of the New Testament story. The joy of the story is uppermost. Sir Edwin Arnold has kept the whole in quiet tones; and even the utterances of sorrow, and bitterness, and enmity have a far-away sound, and are ever drowned by the song, the leit motif of the whole—

"Peace beginning to be,
Deep as the sleep of the sea
When the stars their faces glass
In its blue tranquillity;
Hearts of men upon earth,
From the first to the second birth,
To rest as the wild waters rest
With the colours of Heaven on their breast."

The poet would probably acknowledge that his gentle verse is a kind of obligato to Mr. Holman Hunt's wonderful series of pictures. There are here reproductions of some of the most important of that painter's works — The Light of the World (a photo-intaglio plate, executed by the Autotype Company), The Shadow of Death, The Finding in the Temple, The Triumph of the Innocents, The Plains of Esdraelon, and others. The new designs by Mr. Holman Hunt specially prepared for this work are hardly less interesting, and the publishers and the engravers, Messrs. Walker and Boutall, are to be congratulated on the remarkable success of the reproduction. The book is an artistic delight, a gift-book of no no ordinary beauty and interest. Only one or two of the illustrated books of the year can compete with it in value and in charm.

ATHENA PARTHENOS.
(From 'Pictures of Greek Life and Story.')
[*See p.* 3.]

THE IMPORTUNATE NEIGHBOUR. (From 'The Light of the World.')

THE MAGAZINE OF ART.

(Cassell.)

The *Magazine of Art* has kept its place in popular esteem, mainly because it has been catholic. It represents no particular school, and though generally responding to popular taste, the lesser known art and artists have always been given their chance in it. In this particular volume there is much to delight, and it has some special points of attraction. Among the articles that call for particular mention are those by Mr. Theodore Watts on 'The Portraits of Tennyson'; Mr. Alma Tadema on 'Art in its Relation to Industry'; a series by Mr. Wedmore on 'British Etching'; Mr. Wilfrid Meynell on 'The Portraits of Cardinal Manning'; the Editor on 'Daniel Vierge'; and Prince Karageorgevitch on 'Dagnan-Bouveret'; Mr. Swinburne's 'Carols of the Year' should also be noticed. But it is as a picture-book — one of the very best picture-books of the year—that its real interest lies.

ST. ANNE.

From the painting by Leonardo da Vinci, in the Louvre, Paris. From a photograph by Braun, Paris. (Magazine of Art.)

OUR ENGLISH MINSTERS.

By FREDERIC FARRAR and Others. With Illustrations by HERBERT RAILTON and Others. 3s. 6d. (Isbister.)

There is no technical architectural instruction in this volume, and the historical information has been cut down to the amount that can be conveniently carried in an intelligent sight-seer's memory. Yet the essays on the Cathedrals are written by men who know them from daily association. Archdeacon Farrar writes of Westminster, Canon Fremantle of Canterbury, Canon Talbot of Durham, the Dean of Gloucester of his own church, and so on. The publishers mean to issue another volume soon, for it has been found impossible to include here York, or Norwich, or Worcester, or Salisbury. They are delightful essays, very readable, written with a quiet enthusiasm becoming the peaceful, beautiful precincts where they have been mostly penned. In one or two cases the reproduction of the pictures has not been so successful as might have been desired: the effect is spotty. But on the whole they are everything that could be desired in a book at so popular a price, and in all cases the artists have selected their points of view excellently.

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From 'The True Story-Book.'

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From 'The Tragedy of the Norse Gods.' (*See p.* 10.)

THE TRAGEDY OF THE NORSE GODS.

By RUTH J. PITT. Illustrated by G. P. JACOMB-HOOD and J. A. J. BRINDLEY. 6s. (Unwin.)

With the translations of Dasent, and Laing, and Morris, as good and faithful as they are, it is always doubtful whether a concentrated version of the stories in the Eddas or the Sagas will be accounted satisfactory. Yet with stories so good and translations so little accessible, it is always tempting to try one's hand at such a version. The chief danger of telling such tales nowadays is not a literary one, for good, straightforward, modern English is infinitely preferable to unskilful attempts at archaic and poetic form. The danger lies in the infusion of modern sentiments and thoughts into tales that can never be interpreted by these. Miss Pitt has not altogether escaped this danger. She owns to occasional expansion for the sake of prettiness, and she has made the pathos a little more obtrusive than it should be in these heroic tales. Yet she is filled with admiration and love for the stories, and admiration and love are catching; and she has enough learning to make her a good guide on the first part of the way, say, to within sight of Bifröst. Regarded merely as a story-book, and perhaps that was her whole intention, her book is excellent.

From 'The Pirate.'

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William Howitt's 'Homes and Haunts of English Poets,' in spite of its unwieldy form and frequent irrelevance, was always a favourite among the lesser books of literature. It has guided many young persons to the poets themselves. What he did has now been done in a conciser form in this book, to which besides Professor Masson, Mr. R. H. Hutton, Mr. John Dennis (Scott's worthy editor in the Aldine Series), Bishop Boyd-Carpenter, and others have contributed. The poets whose footsteps are followed are Milton, Herbert, Cowper, Thomson, Wordsworth, Scott, the two Brownings, and Tennyson. The illustrations are excellent, including, besides pictures of places, facsimiles and portraits—there is a capital engraving of Mr. Lehmann's portrait of Mrs. Browning. Milton in Cambridge, London, and Buckinghamshire, Browning in Venice, Wordsworth and Scott among the hills and streams they have made famous, are followed in the text and the pictures, and the judiciously sparing criticisms have the merit of having been written by specialists. This kind of book is compiled in response to a real interest far removed from mere prying curiosity. The physical surroundings of poets have a permanent interest and fascination, and this book may start many off on pilgrimages.

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The edition of the Waverley Novels being issued by Messrs. Ward, Lock is one well adapted for presentation. We can imagine young readers doubly enjoying their Scott reading it from such a copy. The large pages give the illustrations a good chance of being effective, and that the illustrations themselves are excellent those who know M. Lalauze's graceful work will not be surprised to hear. Scott has many moods, and probably it would require a syndicate of artists to adequately illustrate a single novel, but M. Lalauze has a good many moods too, and both the spirited and the gentler scenes he has interpreted well. But where grace and delicacy are wanted his work tells best.

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Mr. Harrison has allowed himself here rather more space to be anecdotal than in his book on Edinburgh (noticed on p. 13); but both books are arranged on the same plan. The compiler acknowledges his debt to the reminiscences of 'An Englishman in Paris,' which have supplied him with a great deal of tradi-

tions and gossip about celebrities. The book, though wanting revision, would be a delightful companion to a holiday-maker in Paris, who would find the routes of his excursions conveniently mapped out, and much entertaining chat about famous persons to lead him on. It is excellently printed, and the little pictures are very cleverly drawn.

WITH THACKERAY IN AMERICA.

By EYRE CROWE, A.R.A. (Cassell.)

Mr. Eyre Crowe was Thackeray's companion and factotum during his American lecturing tour, and he has kept many pleasant memories of that time. As became an

From 'With Thackeray in America.'

artist, his note book was a sketch book, and the best and most pointed stories in his book are pictorial ones of cities and men, street scenes and social functions. He took constant pen-and-ink sketches, and he has made us familiar with the features of many notable men who did honour to Thackeray—Horace Greely, Theodore Parker in his pulpit, Washington Irving, G. W. Curtis. The letterpress also is sufficiently interesting, including an amusing reference to Barnum's desire to exploit the great novelist. The little sketch given here was done on the occasion of his visit to Harper's the publisher's office, the time of his famous greeting to the publisher's little girl—"So this is a pirate's daughter."

PARIS OLD AND NEW: ITS HISTORY, ITS PEOPLE, AND ITS PLACES.

By H. SUTHERLAND EDWARDS. Vol. I. (Cassell.)

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From 'Paris Old and New.'

information, historical and architectural, but the book does not ignore such matters as the Paris cook, the Paris ragpicker, student, and bohemian. It is full of practical information for strangers or residents, but it is not a guide book in the ordinary sense, being far fuller, and straying into by-paths where guide-books cannot afford to go. Of the very numerous illustrations, perhaps the characteristic street scenes, one of the smaller of which we give here, are the most interesting in a very full collection.

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From 'The Autocrat of the Breakfast Table.'

pictures, and Mr. Howard Pyle has evidently found it a congenial field. This is a really beautiful edition, which one can praise with a good conscience and a good will. It presents the best kind of American printing, a charming binding, a well-shaped page, and Mr. Pyle's illustrations, which have the humour and the tenderness that are the first essentials for an interpretation of Holmes. They are, too, admirably reproduced. This is certainly one of the most delightful gift-books which we have seen.

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Mr. Everitt's book stands alone, for in all other works on caricature our century and country have to share attention with many others. Mr. Everitt ends his work at Leech's death. He has done it carefully, selected his examples discreetly, and searched zealously the records of the caricaturists' career that bear on their work. He has, of course, been a watchful observer of the different fashions in this art, though his subject is not English nineteenth century caricature in general, but rather how our modern caricaturists have interpreted their age. His book is thus a valuable help to the student of history, of politics, and of manners. The illustrations are from Charles Bennett, Herbert K. Browne, W. H. Bunbury, Alfred Crowquill, George and Robert Cruikshank, Gustave Doré (que fait-il dans cette galère, you will ask till you remember he illustrated 'Rabelais'; and he is only introduced to point a contrast and a moral), James Gillray, Hogarth, Theodore Lane,

"Well, friend, where a' you going, hay? What's your name, hay? Where do you live, hay?—hay?"
"*Royal Affability.*"
(From 'English Caricaturists.')

John Leech, Rowlandson, Paul Sandby, Robert Seymour, W. M. Thackeray, and G. M. Woodward. It is a fascinating book regarded either as an exhibition of English humour or of the course of popular politics. The caricaturists are fully illustrated by some of their best specimens. We have selected two smaller pictures by James Gillray, who so admirably and so good-naturedly made fun of a popular public personage of his day.

THE HUMOUR OF HOLLAND.

With an Introduction by A. WERNER. Illustrated by DUDLEY HARDY and Others. (W. Scott.)

"Hay? hay? Apple dumplings? How got the apples in?—how? Are they made without seams?"
"*A Lesson in Apple Dumplings.*"
(From 'English Caricaturists.')

The names of Vondel and Cats, only the names, are all that average English readers know of Dutch literature. True, they may very likely have read the novels of a living Dutchman, but then he has kindly written in English. When therefore one reads the names of the contributors to this volume and their biographical notices, it is with a sense of complete unfamiliarity, a feeling which need not be scornful of Holland though it cannot be self-reproachful. Reading the selection all through, one comes to the conclusion that the humour of Holland is not perhaps very fine in quality, that it is a little ponderous. But at least one is never bored by desperate attempts at fun; and apart from the quality of humour, one is much struck by the evidence that in Holland during the present day there is a genial literature, of which we have known nothing at all. The pictures, just on the verge of caricature mostly, are very cleverly drawn.

From 'The Humour of Holland.'

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From 'Scottish Fairy and Folk Tales.'

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There are tales of brave doings in Mr. Baring Gould's saga, clashing of swords, encounters with wolves, adventures in love and war, on land and sea. For all their stormy ways they are an attractive group of youths he tells about—the impetuous Thorarin, Magnus the discreet, Eric the fiery, and little Asmund. The elders, too, are full of character, and do not spoil the story; indeed, there is only too much life in the veins of the terrible Lady Gudruna. Mr. Baring Gould knows all about Iceland—what of old world things does he not know?—so he is able to make the places real to us where his heroes fought. The song of Voelund the Forger (Wayland the Smith), too, is worthy of an old scald. This story, written thirty-six years ago, will be relished to-day by boys of spirit and imagination. It is

sturdy, fresh, and wholesome. The pictures also, by Mr. Moir Smith, will appeal to them, and indeed the only feature their elders need point out is the design of the beautiful initial letters at the beginning of the chapters.

From 'The Icelander's Sword.'

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The Record of a Summer's Tramp from London to the Land's End. By CHARLES G. HARPER. 104 Illustrations by the Author. (Chatto and Windus.)

Mr. Harper is already known as a picturesque tourist from his delightful book, 'The Brighton Road.' His later book is the history of a much enjoyed holiday, which included Winchester, the New Forest, Dorset, Devon, and Cornwall, with a congenial comrade called The Wreck. The Wreck did not write the book nor draw the pictures, but he must have had the real tramp temperament, and evidently was an indirect contributor to our enjoyment. The account of the holiday is too readable to be very informative, though it would be quite sufficient as an itinerary to any who should wish to follow on their track. It is written in a good-natured, cheery style, and carries you on. Mr. Harper's pen-and-ink sketches are delightful. Picturesque bits of country and architecture, and odd characters, are sketched with grace and spirit. The whole route is illustrated, for he never tired of his jottings, and no more do we.

A CORNISH MOOR.
(From 'From Paddington to Penzance.')

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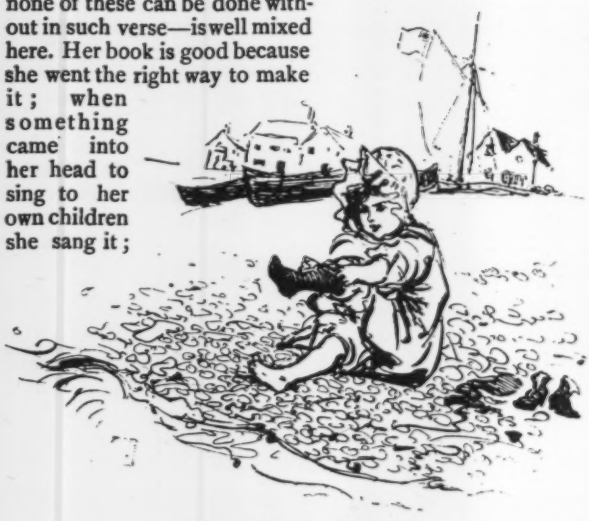

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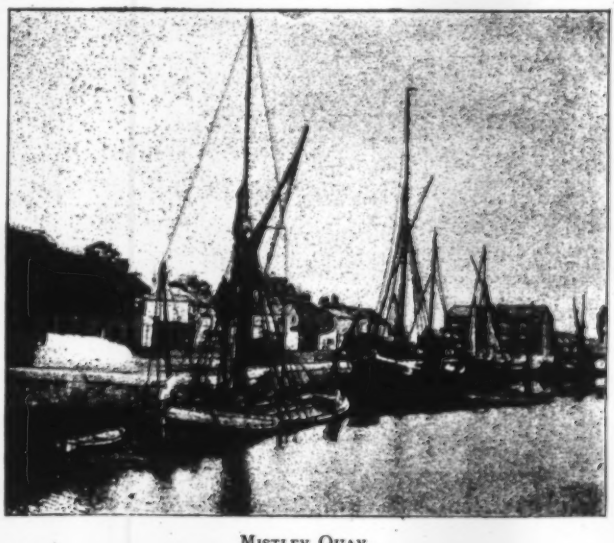

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